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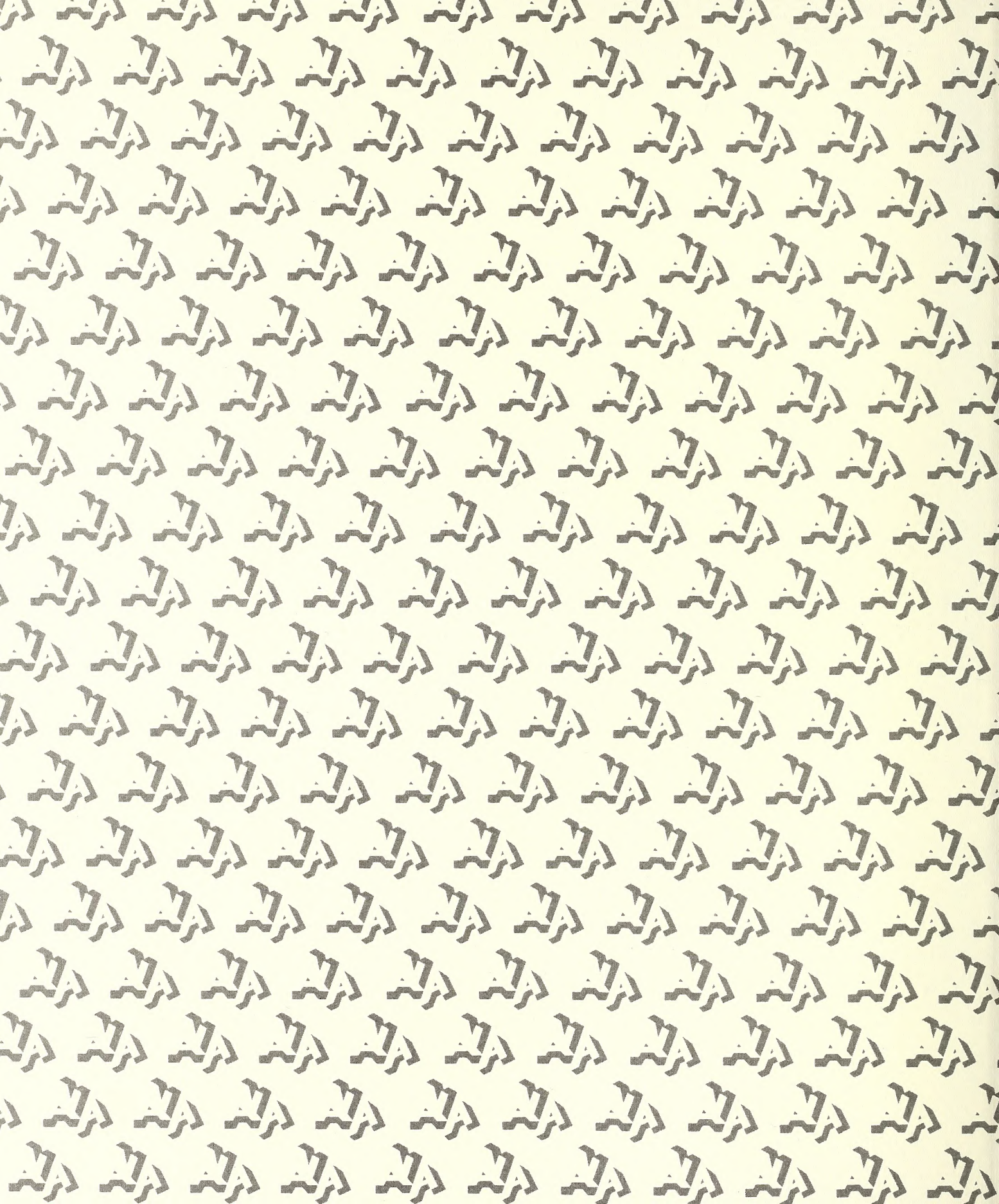
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# AWARDS IN THE VISUAL ARTS 3















**AWARDS  
IN THE  
VISUAL  
ARTS  
3**





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# Awards in the Visual Arts 3

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*an exhibition of works by recipients of the third annual Awards in the Visual Arts*

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**Louis Carlos Bernal**  
**Robert Cumming**  
**Donald Lipski**  
**Edward Mayer**  
**Genna Watson**

**Rolando Briseño**  
**Leonard Koscianski**  
**Tom Marioni**  
**Robert Therrien**  
**Margaret Wharton**

*13 May through 15 July 1984*

**San Antonio Museum of Art**

*San Antonio, Texas*

*18 August through 23 September 1984*

**Loch Haven Art Center**

*Orlando, Florida*

*11 November 1984 through 20 January 1985*

**Cranbrook Academy of Art Museum**

*Bloomfield Hills, Michigan*



**Published by the Southeastern Center for Contemporary Art, Winston-Salem, North Carolina, on the occasion of the "Awards in the Visual Arts 3" exhibition which was organized and coordinated by the Southeastern Center for Contemporary Art.**

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## Dedication

*The AVA3 Exhibition is dedicated with appreciation to the 300 nominators and 22 jurors who have served the program since its inception.*

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## Preface

Two years ago in Washington, D.C., the Awards in the Visual Arts (AVA) program debuted with all the fanfare attributed a new and ambitious awards program. It was a time of celebration for those of us who had been involved in the dream that became AVA.

AVA was conceived long before its official birth, and involved many years of planning. Its origins sprang from a desire to create a program to answer the particular needs of the American artist. It was undertaken to recognize outstanding achievement and potential in the visual arts through a national program of monetary awards, exhibitions, purchases and publications. Its purpose is to seek and identify individuals of significant artistic achievement; and it is designed to support and bring into national focus artists living and working throughout the country. Its importance was well stated by an artist, who wrote, "I just read the article in this issue of *Cultural Post* (Jan./Feb. 82) about the Awards in the Visual Arts program. I had, of course, heard of it before, but three points in the article really impressed me: money for the artist to live and work; exposure through a traveling exhibit to major museums. . . and the possibility of purchase of works by a major museum. If that isn't what an artist wants, I don't know what is!"

The ten artists represented in this catalogue are recipients of the third AVA awards. Their work conveys the individuality of expression that is at the forefront of contemporary American art. Perhaps more importantly, these are artists of outstanding achievement who have been recognized in the areas of the country in which they work and live, fulfilling a primary goal of AVA.

It is the artist who forms the core of this program and its objectives. Artists in any society are among the last serious hunters. They are seeking new

paths, breaking new ground, always in search of excellence. This, we feel, is what this program identifies and attempts to bring into sharp focus on a national level. The artists of America are no longer in the shadow as they used to be. They are, however, in need of a great deal of support and encouragement.

The AVA program strives to achieve this. It also operates on the premise that there are artists worthy of recognition throughout the country—not just in our urban centers—including Hawaii, Alaska, Puerto Rico and the Virgin Islands. It was this reason that the country was carefully divided into ten areas [see Appendix]. With current statistical data as our measure, each area represents approximately ten percent of the total artist population, thus assuring a fair chance of artists receiving an award and creating a truly national program.

The outright award of \$15,000 is adequate to provide an artist freedom to work for a year. Added to this are the opportunities to be shown in three or four prestigious museums, an exhibition catalogue, exposure to national critics, and the acquisition of works for the museums' permanent collections. The program thus hopes to bring artists of merit working throughout the country to a wider audience as well as give them support for their continued activity. In addition, there is the chance to see the standard of work done in every part of the country, and less advanced artists can gauge themselves against their peers.

Douglas Bourgeois, a past AVA recipient from Gonzales, Louisiana, says, "I began to realize the impact of someone (in another part of the country or world) viewing my paintings. I feel it made me self-conscious and vulnerable at first, but the experience and exposure helped me to be more considerate and professional." It is this same

exposure which has benefited the public as well as the artists.

While this particular, comprehensive program design may constitute a maverick approach, it is paramount to the goals of AVA: recognizing artists throughout this country and attempting to meet their often complicated needs. It is the result of a special collaboration of a great many arts professionals. Another past AVA winner, Maurie Kerrigan of Philadelphia, put it well when she said, "I realize I am not only the recipient of a generous stipend, but of the labors and good will and vision of many people behind the scenes. No one will ever be able to count the ways in which these awards have enhanced the lives and work of those who receive them."

True, the American artist has always needed financial encouragement. AVA strives to achieve this without overburdening government funding sources. While the future of federal support for the arts will continue to be debated, we have formed a funding structure which makes, we believe, the best use of this support.

AVA is sponsored by a consortium comprised largely of private-sector dollars, in the form of a major corporation, The Equitable Life Assurance Society of the United States; a foundation, The Rockefeller Foundation; and, the federal government, through the National Endowment for the Arts. While we reflect on the origins of AVA in its third year, it is gratifying to note that this particular funding structure has already served as a prototype for other arts and cultural programs.

The exchange between audience and artist is important to AVA. Educational aspects of the program have far-reaching effects, and include formation of a data bank of all nominated artists, providing valuable information for study on many

levels. As this computerized documentation has grown, it has become a national cultural resource.

The purchase awards which go to exhibiting institutions ensure that the goals of AVA have a longer life, creating more opportunities to provide that all-important link between the artist, the art, and the public. Works from AVA artists now are included in the permanent collections of the Smithsonian Institution's National Museum of American Art in Washington, D.C., the Des Moines Art Center, the Denver Art Museum, the Museum of Contemporary Art in Chicago, the Mint Museum of Art in Charlotte, North Carolina, the DeCordova and Dana Museum and Park in Lincoln, Massachusetts, and in several corporate and private collections.

Finally, AVA has been fortunate to have the involvement of many people with a vision and an understanding of what artists' needs are. I attribute much of AVA's success to these participants in particular: David Harris, executive vice president and chief of staff at The Equitable Life Assurance Society of the United States; Howard Klein, deputy director of Arts and Humanities at The Rockefeller Foundation; Hugh Southern, deputy chairman for programs at the National Endowment for the Arts; Noel Dunn, chairman of the AVA Advisory Committee of the board of the Southeastern Center for Contemporary Art; the late Nancy Hanks, former chairman of the National Endowment for the Arts; and the late Joshua Taylor, director of the National Museum of American Art.

It is my pleasure to also extend thanks on behalf of the AVA program to the San Antonio Museum of Art, the AVA3 exhibition's premiere location.

**Ted Potter**

Director

Awards in the Visual Arts



# Awards in the Visual Arts 3 Exhibition

By John Yau

The ten artists selected for this exhibition do not form a movement, explore similar themes, use the same materials, or represent a single geographic location. They are not members of a team. Consequently, there is no catch-all phrase one can use to identify them. Each has pursued his or her goals through different means. The variousness of options they have taken up and relentlessly explored is convincing proof of the pluralism of today's art world.

The AVA awards and exhibition affirm that it is possible for an artist to live and work wherever he or she chooses, that serious, accomplished art can be made anywhere. Certainly it can be exhilarating to discover work of distinct achievement without being told why it is representative of a movement. For once, the viewer is given the freedom to respond to the works on an individual basis rather than being conditioned to see it as part of a package.

Each of the artists is in one stage or another of his or her career. Most began showing their work in the 1970s. The average age is 37; the two youngest are 31 while the oldest is 46. In other words they fall on both sides of Jack Benny's perpetual 39. If 40 represents a benchmark, then all the artists are hovering around the moment when age and fate seem to intersect and feelings of mortality root themselves more firmly in the psyche. Unlike Jack Benny, however, these artists have not deferred their moment of reckoning.

Even a cursory familiarity with the work in this exhibition brings the inescapable conclusion that all the artists have staked out their own territory. No one's work can be confused with anyone else's, either in this exhibition or in the art world. To see similarities is to remain superficially involved, but to sense the differences and, more importantly, the individuality of each work is to engage it on its deepest level. If some believe that history marches

forward in a straight line, that neo-expressionism replaces minimalism replaces abstract expressionism, then these artists will seem out of sync with the current situation. But history does not move forward so neatly, and mature artists have always gone their own way. What this exhibition demonstrates beyond dispute is that these artists are making mature and distinctive work, and yet, for some reason, they have not been taken in and promoted the way some of their peers have been. A brief survey of the last 25 years indicates that most artists either become known early in their careers or they must wait until much later in life. Just one of the strengths of the Awards in the Visual Arts program is not to make these talented artists wait any longer for notoriety. Without exception, the artists in this exhibition deserve more attention.

The major virtue of this exhibition is that sculpture is prominently treated. Too often in recent years, sculpture has taken a backseat to painting, which is easier, in most instances, to exhibit. At the same time, sculpture has been, and will continue to be, a wide open field in which no particular approach dominates. It has evolved in various directions simultaneously at such a dizzying rate that it appears impossible to come up with a definition expansive and comfortable enough to include the work of Louise Nevelson, Claes Oldenburg, Mark di Suvero, Robert Morris, Jackie Windsor and Nancy Graves—to name just a few of the better known contemporary sculptors.

Donald Lipski, Tom Marioni, Edward Mayer, Robert Therrien, Genna Watson and Margaret Wharton are represented by their sculptures. Rounding out the exhibition are the paintings of Leonard Kosciński and Rolando Briseño, the drawings of Robert Cumming and photographs by Louis Carlos Bernal.

Robert Therrien, a sculptor in his mid-thirties, has been exhibiting his work regularly in Los Angeles

for almost a decade. He works in bronze, wood, plaster, plastic, steel and encaustic. Many of his wall pieces explore the perceptual zone between figure/ground relationships and objects in a landscape. The exploration is never carried out on a purely formal level; Therrien is far too witty and expansive to be satisfied with such a narrow approach. Clearly in command of an expanding lexicon of shapes, as well as having an exact sense of scale, Therrien makes silhouette-like pieces that can be seen on one level as direct and simple, while on another level as allusive and ambiguous.

The shape of "Blue Oval" suggests a mirror or large cameo portrait. The surface is flesh-like while the color conveys the class of people (bluebloods) who have their portraits painted. However, this hint of human presence and vanity is contradicted by the non-reflective surface, as well as the fact that we are meant to look at the piece rather than into it. On another level "Blue Oval" can be seen as both an object placed on the wall or an egg-like shape floating in a white, horizonless expanse. This sense of landscape is more explicit in the arch-shape of the three-dimensional, mixed media piece "Untitled No. 6," as well as the drawing "Untitled (Steeple)," where Therrien alludes to architecture.

In resisting easy interpretation, Therrien's pieces reveal the influence of memory on perception. A piece such as the large arch-shape, which resembles a window, a doorway or the shape of a boat's prow, resonates with associations that are, for the viewer as well as the artist, personal without being confessional. The graceful, witty manner in which Therrien addresses both the personal and the formal indicates the breadth of his concerns.

Like Therrien, sculptor Donald Lipski is in his early thirties. His work started gaining attention in New

York in the late 1970s shortly after he moved there from Oklahoma where he taught. Typically, Lipski combines two and sometimes three found objects to form a piece. Sharing with Duchamp a subversiveness toward objects and by extension the dominion they have over us, Lipski utilizes assemblage techniques to transform everyday objects into something provocative and fantastical.

What Lipski communicates through his startling juxtapositions is an obsessive desire to reveal how malignant and benign possibilities are entwined in the things around us. When he combines an air filter with a caged plasma bottle like in "Building Steam No. 121," he short-circuits our ideas about the relationship between poison and purification. Whereas the air filter is used to remove impurities and the plasma bottle is used to store purifying agents, the combination of the two conveys something volatile and destructive. Not only is the gap between environment and disease, the world and the individual closed, Lipski's sculpture also underscores our awareness of the state of fragile interdependence in which we exist. Although it is not Lipski's intention to suggest this association, one cannot help but be reminded of the American Legionnaires being stricken by a fatal and mysterious disease while at a Philadelphia hotel convention.

In another piece not in this exhibition, Lipski inserted electrical outlets over the entire surface of a trophy of a deer's head. Explicit in this gesture is Lipski's insight into the sources of male pride. By joining a source of power with the evidence of power, Lipski explodes any conceptions we might have about the validity of traditional male and female roles. The literalness of the piece is this: if one wants power, all he or she has to do is plug into the right symbol. Lipski explores his found objects on a number of levels. His sharp-edged humor pierces the passivity we have before the things of the world.



Margaret Wharton is in her late thirties and has been exhibiting her sculpture regularly for more than a decade, both in Chicago and, more recently, in New York. In contrast to Lipski's seemingly limitless vocabulary of found objects, Wharton restricts her medium almost solely to plain, wooden, rather styleless kitchen chairs. Paralleling the mythical phoenix rising in splendor from the ashes of its self-destruction, Wharton's method is to disassemble a single chair and reassemble the pieces into a sculpture. Her highly specific investigations have resulted in evocative and metaphorical portraits, animal and insect-like forms, as well as dramatic tableaux.

At the same time, each sculpture never completely loses its association with the original chair. The viewer may identify traces of the painted wood veneer, as well as recognize the various echoes resonating from its former life. Like a magician, Wharton pulls "Victoria" and "Leopatra" out of a homely object. The variousness of identities her pieces have taken on suggests a bottomless well of possibilities.

Each of Wharton's sculptures is remarkably individualized from Wharton's imagination. Spreading its wings and mounted on the wall, "Mockingbird" suggests flight and can be seen as a metaphor for imagination. It reminds us that many of our daydreams occur while we are sitting.

The chair itself is rich with associations. What Wharton reveals are the different narratives imbedded in this otherwise mute object. Always present is her sense of mystery, vitality and humor.

Genna Watson is in her mid-thirties. She has been exhibiting her work in group shows for over ten years; and in 1978 she had her first solo show in Washington, D.C. Like Wharton, Watson makes figurative assemblages that have an iconic presence. However, the difference between Wharton and Watson is both in method and

result. Watson combines a traditional approach with assemblage techniques; she models her semi-realistic figures in clay and then adds found objects, such as driftwood, flashlights, cloth, mirrors, photographs and wigs. Evolving out of a tradition that includes such artists as Ed Kienholz, as well as African fetish objects, Watson's sculptures have a psychic authenticity.

Rather than explaining the figures, the found objects add layers of meaning. The sculptures can be seen as complex reenactments of that subconscious place where dreams, emotions and memories coil around each other. In "Mandolay Mon-doll-ya" Watson attaches photographs to a female figure held aloft by two crutch-like poles leaning against the wall. The selection of photographs conveys a randomness that resists narrative interpretation. Like sediment, they have been brought up to the surface for the viewer to examine and respond to. They are both the detritus and clues to someone's life.

Watson's sculptures are the result of intuitive investigations of the psyche. The work ranges from the dream-like mood, its hints of repressed terror, in "Below the Surface" to the sense of ominous mystery present in "The Unforseen Factor." At the heart of her approach is an attempt to get at those hidden areas of our subconscious, those cul-de-sacs we avoid rather than explore.

Edward Mayer is in his early forties and has been exhibiting widely and regularly for over a decade. During the 1970s he wove and stacked unfinished strips of wood lath together to form large towers, huts and walls. In recent years he has widened the allusive possibilities of these forms by weaving, stacking and abutting them. No longer restricting himself to constructing single architectonic structures, Mayer's environments convey a strong sense of *deja vu*. The viewer feels as though he has experienced these places before, if only in his imagination. Each sculpture is a complex aggregate

of structural forms: they suggest a ritualistic use without indicating what that use is or might have been.

On one level, what the work addresses is the loss of meaningful rituals. The viewer comes away with a longing to know what functional role these works might have once played.

Two voices—one ancient and the other classical—are present and fricative in all of Mayer's sculptures. By ancient, I mean the process of stacking and weaving, which one associates with pre-industrial societies such as the Navajo. The classical voice is conveyed by the refined manner in which Mayer structures space. A fugue-like repetition and variation occurs throughout the work. Not only do these environments convey the history of their making, they evoke what is most basic to us all—memory and the ordering of experience.

On another level these sculptural environments are investigations of the most basic way we put things together. Growing increasingly complex and elegantly sensual over the years, the routine basic to the way they are made leads to discovery rather than boredom. A richly embroidered pattern of thinking—of one thing leading to another until a breakthrough is achieved—underlies all of Mayer's work.

Tom Marioni is 46. Beginning in 1963 when he first exhibited his sculpture, Marioni's career can be seen as a series of explorations followed by re-evaluations that would eventually lead him to his present concerns. In the late 1960s he grew increasingly dissatisfied with his minimalist sculptures—their objectness—and began making installations, doing performances and sound pieces. In 1970 he founded and directed the Museum of Conceptual Art in San Francisco. In 1975 he started editing and designing *Vision*, an innovative art journal published by Crown Point Press. Clearly,

one of the difficulties Marioni's art presents is that it cannot be characterized according to style. It is a difficulty he shares with Robert Morris and Jasper Johns.

Like many of the other sculptors in this exhibition, Marioni often juxtaposes found objects. Some have deeply personal associations, while others are selected because of their reference to a particular city, culture or historical period. He has previously created three linked installations entitled "San Francisco," "Paris" and "Kyoto." Bathed in colored light, each room-size installation conveyed a contemplative mood that was both specific and allusive. Whether he is making sculpture, running a museum or editing a magazine, Marioni is continually exploring the interface between the social act of viewing art and the private world in which it is made.

In "Observation Platform" Marioni uses art history as a found object and does his version of Picasso's "Guernica." Reacting to the news of an air raid of a town during Spain's Civil War, Picasso painted "Guernica" as an expression of his outrage over the murder of defenseless citizens by military forces. It was a futile gesture. Seen as a work of art, the mural-size painting reinforces the idea of war as a spectacle.

Halfway up Marioni's version and running alongside it is a wooden platform with steps. The painting is unframed and attached to the wall with nails. Consequently, the viewer feels as if the painting has just been completed. In being able to inspect the painting closely, the viewer also feels as if the painting is an artifact from a previous moment in history, a dinosaur that was unable to survive in the present. Instead of being dazzled by Picasso's artistic genius, the viewer is asked to perform an autopsy on a victim of history, its ruthless forces. At the same time, the viewer is encouraged not only to look at the painting but also to turn around and face the audience—the



music, so to speak. In this context the painting becomes a backdrop, reminding us that war is too often seen as part of a stage, something happening elsewhere. There is a quiet, yet powerful, poignancy to all of these realizations. As with all of Marion's work, we must respond to various levels of meaning, each of which asks us questions about the precedence we give to art, the role it plays in our society.

Rolando Briseño and Leonard Koscianski are in their early thirties. Like many painters of their generation, their work examines the possibilities inherent in narrative imagery. Using for the most part a quick-drying medium, either acrylic or enamel, Briseño paints in an energetic, fluid manner. Bright, almost garish colors help to amplify this directness, as well as enhance the images of violence that make up Briseño's subject matter.

Typically, Briseño cuts masonite or sheets of wood into a life-size, silhouette-like shape of boxers or figures seated at a kitchen table. While the boxers are often shown in profile, the tables are cut and painted in a way that demands a perspectival reading. This formal tension between flat, painted surfaces and illusionistic space we imagine them occupying underlines the theme of conflict. At the same time, by removing the boxers from a larger, more familiar context such as a ring or gymnasium, Briseño directs all our attention to the slugfest. We, in turn, are asked to provide a context or make up a story in which violence of this kind might occur. In the more complex pieces, where boxers and figures seated around a table are combined, Briseño pushes the metaphorical implications even further. If boxers and young lovers are placed together, then we must decide what narrative connects them. One senses that Briseño is not only examining the theme of domestic violence, but he is also attacking the veil of respectability with which we surround ourselves. There is a cautionary moral tale imbedded in these works. Briseño is warning us not to ignore the capacity for anger

and violence we all possess. Otherwise, those emotions will dominate our lives.

A violent, nightmarish mood permeates Leonard Koscianski's paintings of snarling white dogs pursuing their prey across neatly trimmed suburban lawns. The deep colors, smooth glazed surfaces and precisely placed brushstrokes are the result of his fluent command of old master techniques. One striking aspect of this approach is that it never becomes a sign of longing for a previous age. As with Briseño's cut-outs, Koscianski's paintings are empty of nostalgia. The narrative imagery found in both artists' works is notable for the authenticity of its contemporary feelings and the sense of urgency that prevails.

Wolf-like dogs, flesh-colored pigs, frightened deer, hawk-like birds, well-groomed lawns and empty suburban houses form the basis of Koscianski's narratives. What is disturbing about the paintings is the emblematic power of the images. It is as if Koscianski opened a modern version of Pandora's Box which can be found in every suburban house and unleashed the anxieties, terrors and other unnamed malaises hiding inside.

Koscianski examines the theme of pursuit and capture at a relentless pitch. The clarity with which he depicts his narratives adds to their dream-like mood. The empty houses and pristine lawns reinforce the image of a world from which we are absent. The pursuit always occurs between dusk and dawn, and the light is eerily translucent. Koscianski's paintings enact a world from which there is no escape.

Robert Cumming, who is in his early forties and has been exhibiting his work regularly for more than a decade, is a master of a variety of media. He has produced sculpture, photographs, drawings, books and written texts. Underlying all of these enterprises is Cumming's method of focusing attention on the extreme edges of meaning. During the mid-1970s, for example, he combined easels

and wooden folding chairs. By reinforcing their structural relationship—both stand, fold and are used to support objects—Cumming reveals the connection between the mind and the world in a quirkily humorous way. What we do with an object and how we see it are not necessarily the same.

In recent years Cumming has focused his efforts on producing charcoal drawings, many of which incorporate earlier themes. “Worksheet for Molar Marks” is a further example of his insight into the relationships between disparate objects. A staggered row of three large tooth-like forms tilts forward, making their tops clearly visible. Each top bears a different sign. Deadpan as always, Cumming has connected the indentations left by teeth to the marks made by typewriter keys. Furthermore, the shapes in the drawing could be either idealized teeth or typewriter keys.

Cumming pushes his art into an area bordered by perception and illusion. His drawings, sculptures and photographs are emblematic of the struggle between order and chaos. His work can be seen as signs of entropy, embodying a meaning that is collapsing on itself. What is immediately evident about his approach are the vast resources of wit and virtuosic draftsmanship he has at his command. Evolving from a scientific tradition that begins with Leonardo da Vinci, Cumming is able to put a wide range of media at his disposal.

Photographer Louis Carlos Bernal, in his early forties and still a relatively young man, has been exhibiting his work in the United States and Mexico for over twenty years. His principal subject for much of this time has been the community living and working in the barrio in Tucson, Arizona. What is immediately striking about these photographs is his ease with—and tenderness toward—his subjects. In part this is due to the sense, pride and awareness Bernal has about his Mexican-American heritage.

Bernal employs a documentary-like, straightforward approach to recorded images. This plain style reinforces the spiritual and cultural values of the Barrio without melodramatics. Whether he is focusing on the young men outside the Del Rio Ballroom, a young bride and groom about to get married, or a baker displaying the goodies he has just pulled from the oven, Bernal gives his subjects distinction and grandeur.

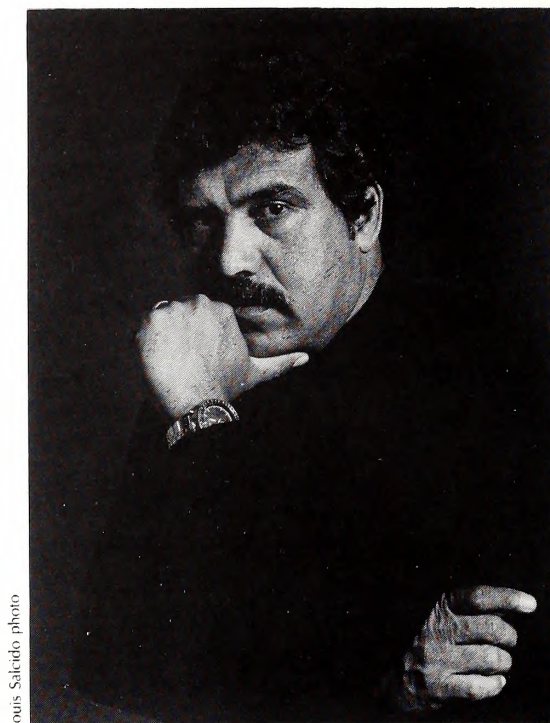
Because he sees nothing strange about the way his subjects live their lives, he is able to probe the world they inhabit. The mysterious coexists with the ordinary to the point where one cannot unravel them. The man in “La Reina de mi Vida,” for example, stands with his back to the camera. The large tattoo we see is of the Virgin Mary; the caption beneath her tells us that she is the queen of his life, the ruling force. Bernal’s factual approach is a perfect compliment to his subjects’ highly personal religious beliefs. His attention to details makes us hungry to absorb them all. The calmness permeating such moments as these is equal to the landscape of the Southwest. There is mystery in the bluntness that will not go away.

Artists are no longer hurrying off to Paris and New York. They are willing to settle down where they can and make art, come what may. They have the courage to go it alone. This exhibition not only respects their commitment, but it honors their accomplishment. Instead of summing up careers, it introduces a selection of work from an ongoing enterprise. It is like meeting someone for the first time. If they are exciting, mysterious, funny or wise, you try to find out more about them.

---

John Yau is a poet and art critic living in New York. He has written for *Artforum*, *Art in America*, *Arts* and *Art and Antiques* magazines. His most recent work is a book of poems, *Corpse and Mirror*, published by Holt, Rinehart and Winston, 1983.





Louis Salcido photo

## Louis Carlos Bernal

*“ I moved to Tucson, Arizona. During the physical move I also began a spiritual move back to the barrio and a new attitude towards life—Chicanismo. Mexican-American is the term used to describe a person who is of American birth but whose cultural soul derives from Mexico. This dual reality has been a burden which has clouded our identity. Chicanismo allows us to accept our history but also gives us a new reality to deal with the present and the future. To be a Chicano means to be involved in controlling your life. Chicanismo represents a new sense of pride, a new attitude and a new awareness. . .the Chicano artist cannot isolate himself from the community but finds himself in the midst of his people creating art of and for the people. My images speak of the religious and family ties that I have experienced as a Chicano. I have concerned myself with the mysticism of the Southwest and the strength of the spiritual and cultural values of the barrio.*





1.  
*Dos Mujeres* 1978  
 Type C color print, 14 × 14 inches  
 Loaned by Katrina Ann Bernal





2.

*Sr. José Padilla, Panadero, El Paso 1979*

Silver gelatin print (selenium), 9 × 9 inches

Courtesy of the artist





3.  
*Mother and Daughter, Naco Portrait* 1979  
Silver gelatin print (selenium), 9 x 7 inches  
Courtesy of the artist





4.  
*Sixth Street Barrio, Douglas, Arizona* 1980  
Dye transfer color print, 14 × 14 inches  
Courtesy of the artist





5.  
*Portrait of Alma Rosa* 1980  
Dye transfer print, 14 × 14 inches  
Loaned by Lisa Marie Bernal





6.

*Logan Height Chalos, San Diego 1980*

Silver gelatin print (selenium), 8 × 12 inches

Courtesy of the artist





7.  
*Chalos, Guinceanera, Phoenix, Arizona 1981*  
Silver gelatin print (selenium), 8 × 12 inches  
Courtesy of the artist





8.

*Del Rio Ballroom, Saturday Night* 1982  
Silver gelatin print (selenium), 9 × 9 inches  
Courtesy of the artist





9.  
*La Reina de mi Vida* 1983  
Silver gelatin print (selenium), 12 × 8 inches  
Courtesy of the artist





10.

*Portrait of Sra. Espinosa* 1984

Type C color print, 14 × 18 inches

Courtesy of the artist

## Louis Carlos Bernal

Born 1941, Douglas, Arizona

Resides in Tucson, Arizona

### Education

Arizona State University, Tempe, B.A., 1966

Arizona State University, Tempe, M.F.A., 1972

### Position

Art instructor, Photography coordinator,  
Pima Community College, Tucson, Arizona

### Grants

*Time/Life Photography Yearbook* Discovery 1974, 1979

Arizona Commission on Arts and Humanities—  
Photography Grant

Maldef Grant, Espejo Project Fellowship 1977, 1979

Polaroid Fellowship 1980

National Endowment for the Arts 1980

*American Photographer* Magazine Still Life Photo 1982

### Solo exhibitions:

1964 Memorial Union, Tempe, Arizona

1975 "Barrio," Pima Community College,  
Tucson, Arizona

"An American Fairy Tale: Portrait of a Well-  
known Personality," Limner Gallery, Scottsdale,  
Arizona

1979 Center for Creative Photography, Tucson, Arizona  
Cityscape Foto Gallery, Pasadena, California

1980 Northlight Gallery, Arizona State University,  
Tempe

EWSU Fine Art Gallery, Spokane, Washington

1983 "Dos Cholas: Photography of Louis Carlos  
Bernal," Cityscape Foto, Pasadena, California

"Louis Carlos Bernal," Photograph Hoffman  
Gallery, Spokane, Washington

### Group exhibitions:

1965 "Seeing Photographically," George Eastman  
House

1977—79 "Ancient Roots/New Vision," Smithsonian  
Institution, Washington, D.C.

"Espejo: Reflections of the Mexican-  
American," Oakland Museum, California

"Attitudes: Ten Years of American  
Photography," Santa Barbara Museum of Art,  
California

"La Fotografia," Venice, Italy

1981 Il Latin American Coloquim, Mexico City

1983 "Con Carino: Chicano Photography," Erlangen  
University, Nurnberg, Germany

"Photographers Invite Photographers," N.A.M.E.  
Gallery, Chicago, Illinois

"Foto and Film," Armoey for the Arts, Santa Fe,  
New Mexico

"La Gran Passion," En Foco, New Museum,  
New York, New York





Pelka/Noble photo

## Rolando Briseño

“ I depict everyday natural images—food on the table with people around it: talking, fighting, loving. I use the dinner table because it is a probable place for interaction. The cats stalking food or fighting, like the boxers, reflect us in our struggle for survival. I want to represent life as it always has been and always will be. Simply put, the tendency to struggle to survive, for sustenance and procreation, is my subject. I try to represent life as it is, without any idealization, as directly as possible—the way I feel it; always in motion, ever changing, passing through time.”

11.

*Lovers at the Table* 1983  
Oil on wood and masonite, 101 × 65 inches  
Courtesy of the artist









Pelka/Noble photo

12.

*Fighting by the Table* 1983

Enamel on wood and masonite, 96 × 62½ × 1½ inches

Courtesy of the artist





Pelka/Noble photo

13.

*Fight on the Table* 1983

Oil on wood and masonite, 84 × 81½ × 1½ inches

Courtesy of the artist



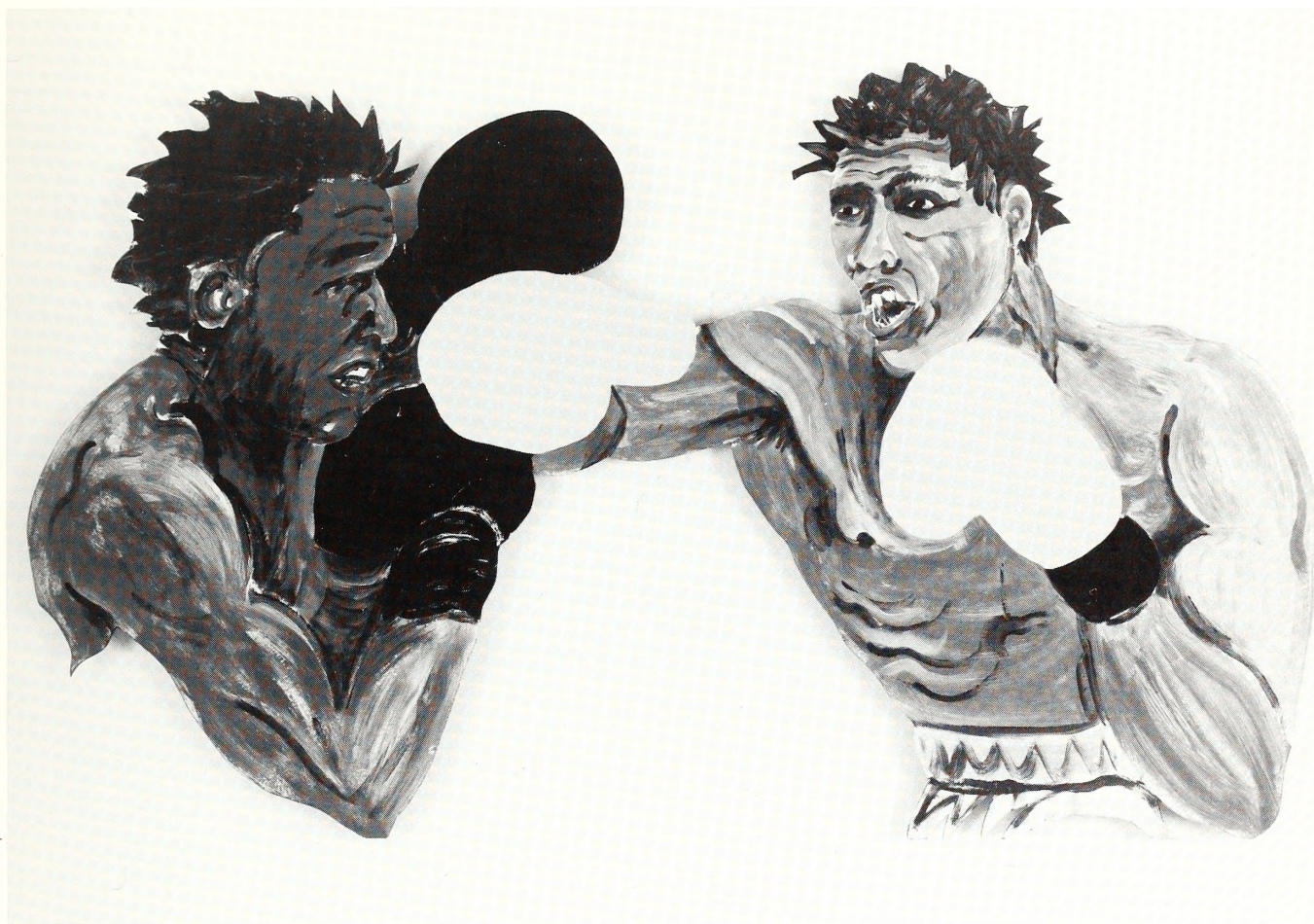
14.

*Red and Pink Fight* 1983

Enamel on masonite, 29½ × 55½ inches

Courtesy of the artist





Pelka/Noble photo

15.  
*Yellow and Red Fight* 1983  
 Acrylic and enamel on masonite, 28 × 46½ inches  
 Courtesy of the artist





Pelka/Noble photo

16.

*Discussion at the Table* 1983

Acrylic on wood and masonite, 113 × 95 × 1½ inches

Courtesy of the artist



## Rolando Briseño

Born 1952, San Antonio, Texas

Resides in Brooklyn, New York

### Education

University of Texas at Austin, B.F.A., 1973

University of Texas at Austin, B.A., 1975

Columbia University, M.F.A., 1979

### Position

Self-employed

### Grants

Creative Artists Public Service (CAPS), 1982—83

### Solo exhibitions

1981 Cayman Gallery, New York

1982 Bronx Museum of the Arts, New York

### Group exhibitions

1982 Three-person show, Roger Litz Gallery, New York

"Untitled, Without Theme," Alternative Museum, New York

"New York Artists," sponsored by Holly Solomon Gallery, Mark Twain Bank, Kansas City, Missouri

1983 CAPS Traveling Show

"Turn it Over," sponsored by White Columns and Sandro Chia, New York

"Paintings by Young Artists," Farthing Gallery of Art, Appalachian State University, Boone, North Carolina

"Contemporary Latin American Art," The Chrysler Museum, Norfolk, Virginia

"Bridges," organized by the Department of Exhibitions, Pratt Institute at Cadman Plaza, Brooklyn, New York

### Bibliography

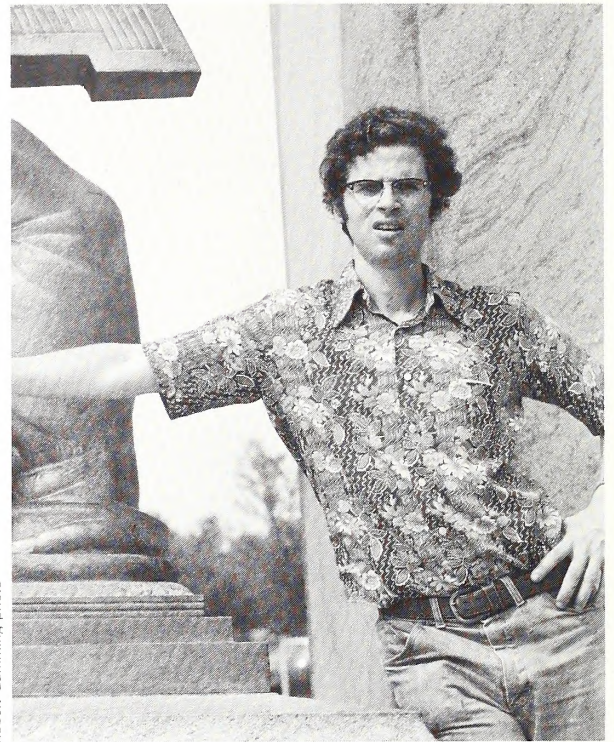
Smith, Roberta; "Spacewalk," *Village Voice*, June 10, 1981

Levin, Kim; "Voice Centerfold," *Village Voice*, June 10, 1981

Goncharov, Kathleen; "Rolando Briseño, Cayman Gallery," catalogue, October 1981

Linker, Kate; "Bridging Gaps in Public Sculpture," "Bridges" catalogue, May 1983

Brenson, Michael; "Sculpture of Summer is in Full Bloom," *New York Times*, July 8, 1983



Robert Cumming photo

## Robert Cumming

*“Life in the Twentieth Century is an exhilarating, discouraging and a progressively life-threatening affair. Our conceptual grasp of the universe swells outward with each successive schema to numbing immensities, while simultaneously the scope of what is found inside the particles that make up the particle of atoms vanishes precipitously away from human proportions and the speculations on the vastness of time past and time forward loses us by virtue of sheer temporal scale.*

*Meanwhile, though, across the room, the Burpee Seed Catalog sits amid the tabletop disarray on top of a translation of the Dead Sea Scrolls, Marxist criticism with the ink barely dried and new revelations on the new romances of Liz Taylor in the National Tattler. The range wasn't meant for the mind, but unfortunately I suffer from a curiosity about all these things that threatens the thin skin of sanity, self, to the bursting point.*

*An art work for me is a number of things; an out-loud (objectified) speculation; an answer to the rhetorical questions of the physical universe, a personal antidote to the chaos of the world and finally, a gesture of interpretation and good will to my fellow humans in hopes that these intuitive inventions may somewhere generate a small degree of enlightenment. I depict objects usually; they're my vehicle. Strung together over the years, they've been my tickets of passage.”*





Eric Pollitzer photo

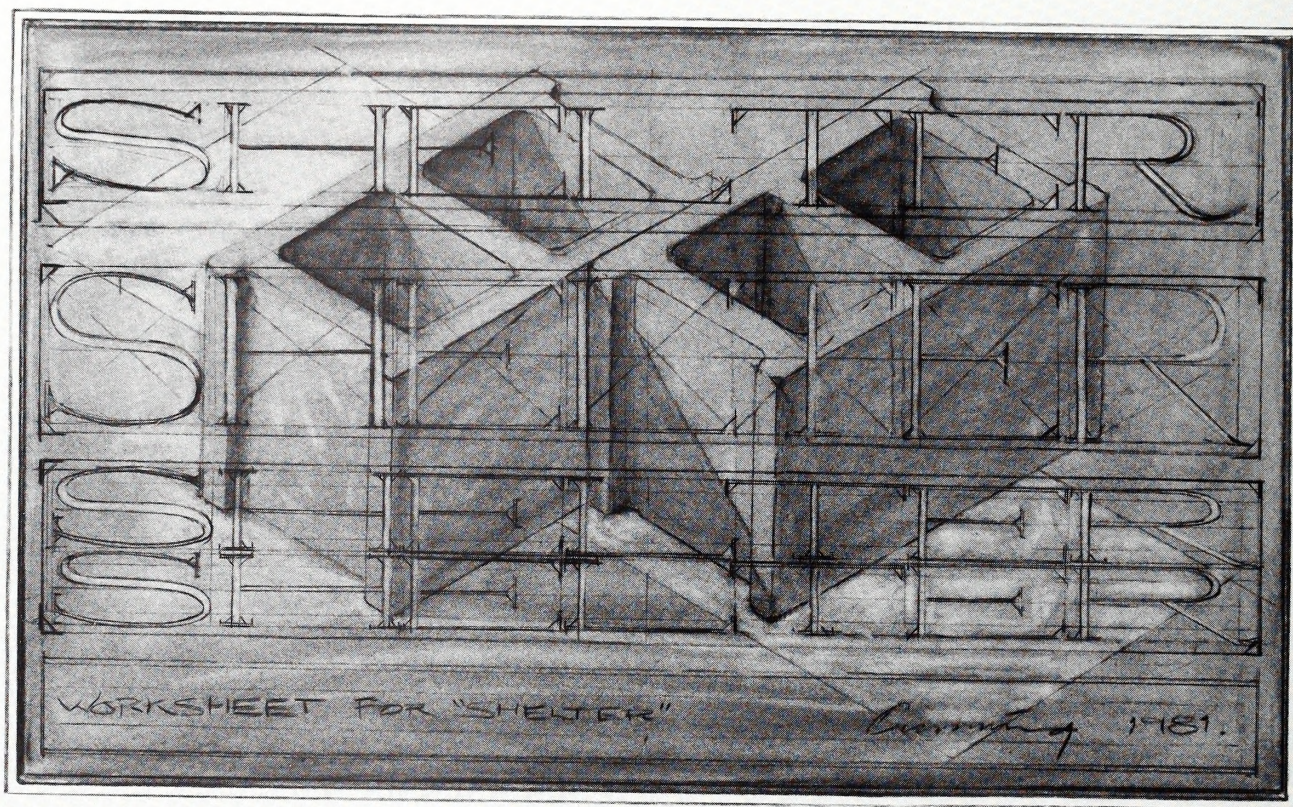
17.

*Inspiration and a Typewriter* 1980

Charcoal on paper, 25½ × 40¼ inches

Loaned by the artist; courtesy of Castelli Graphics, New York





Eric Pollitzer photo

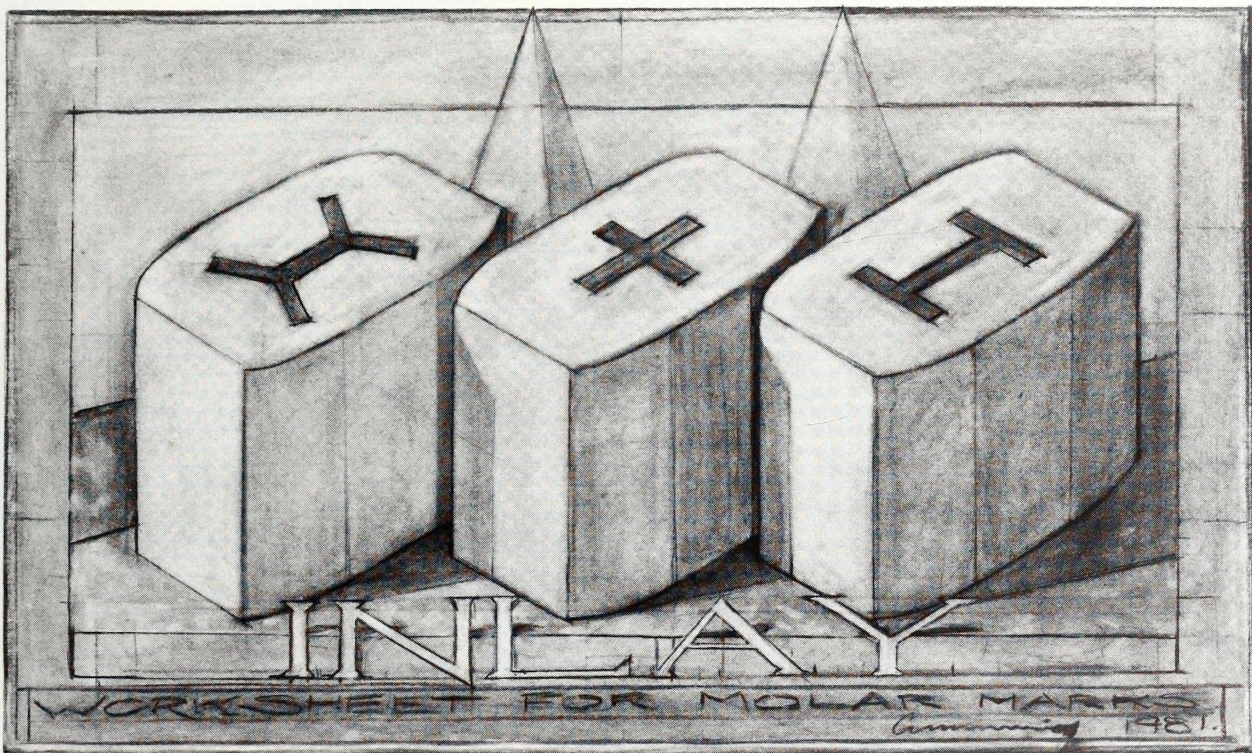
18.

*Worksheet for Shelter* 1981

Charcoal on paper, 25½ × 40¼ inches

Loaned by the artist; courtesy of Castelli Graphics, New York





Eric Pollitzer photo

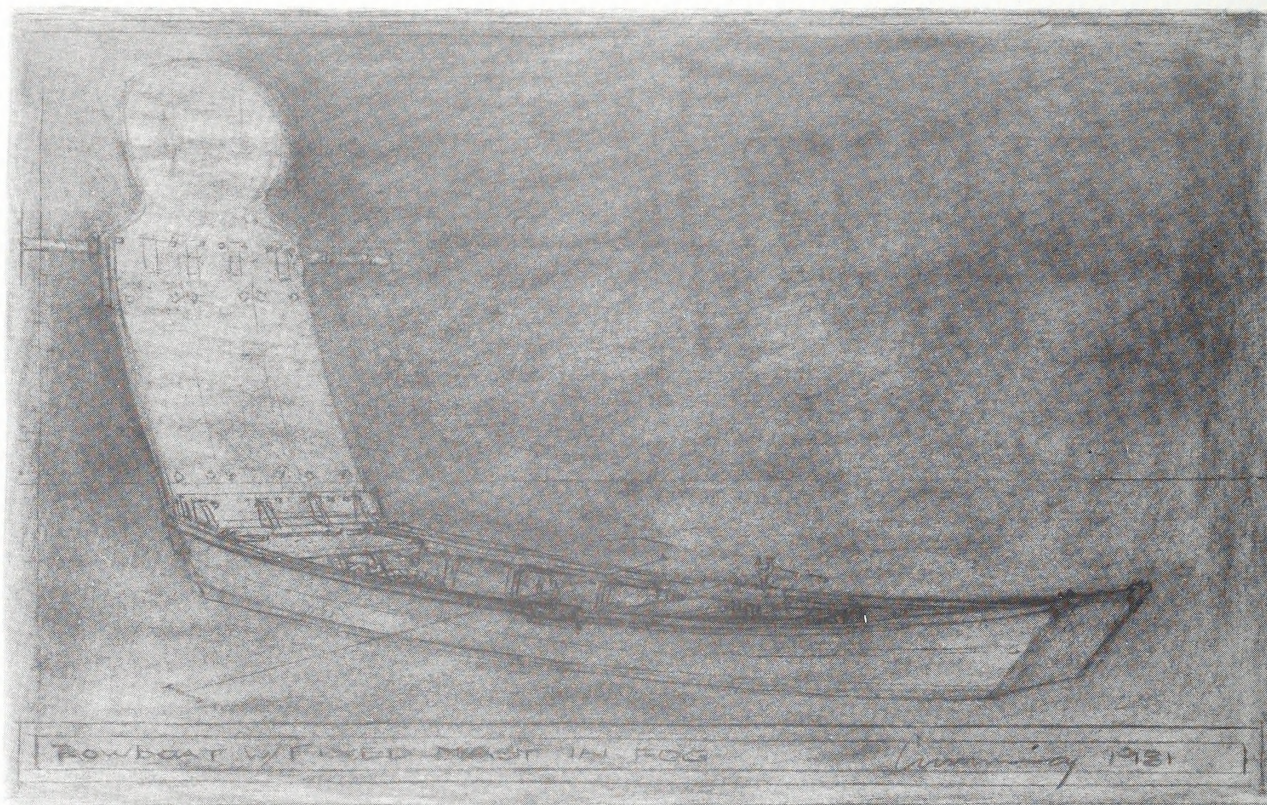
19.

*Worksheet for Molar Marks* 1981

Charcoal on paper, 25½ × 40¼ inches

Loaned by the artist; courtesy of Castelli Graphics, New York





Eric Pollitzer photo

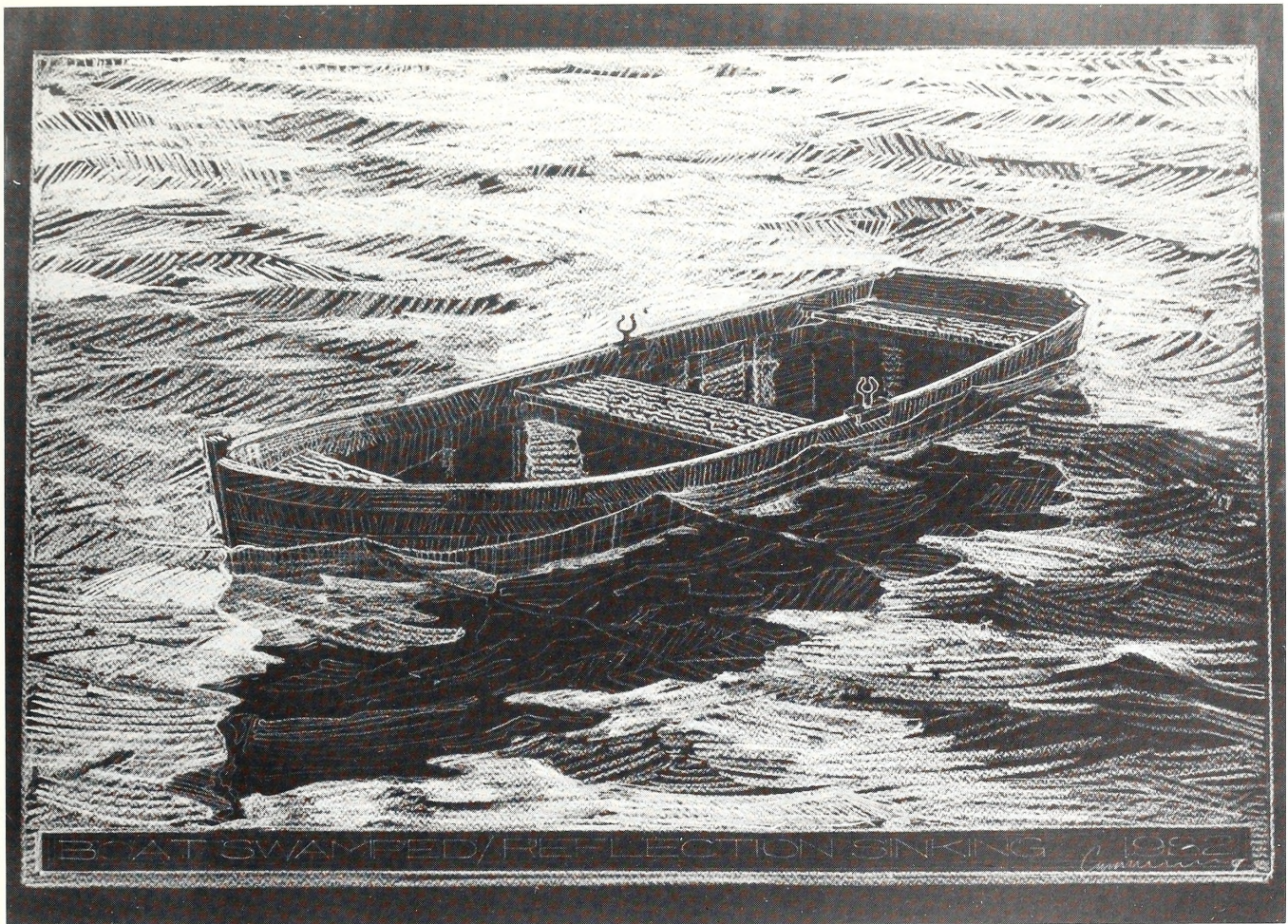
20.

*Rowboat with Fixed Mast in Fog* 1981

Charcoal on paper, 25½ × 40¼ inches

Loaned by the artist; courtesy of Castelli Graphics, New York





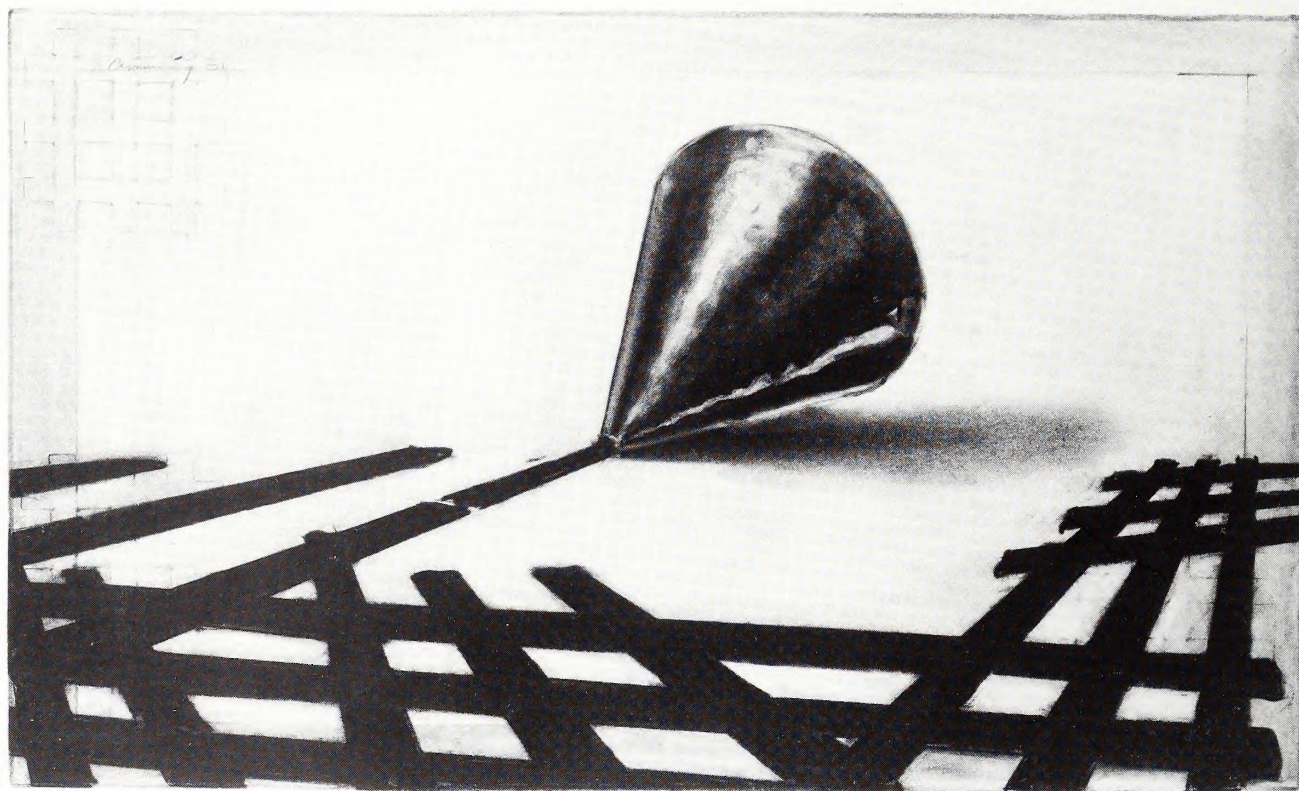
21.

*Boat Swamped/Reflection Sinking* 1982

White pastel on black paper, 22 × 32 inches

Loaned by the artist; courtesy of Castelli Graphics, New York





Eric Pollitzer photo

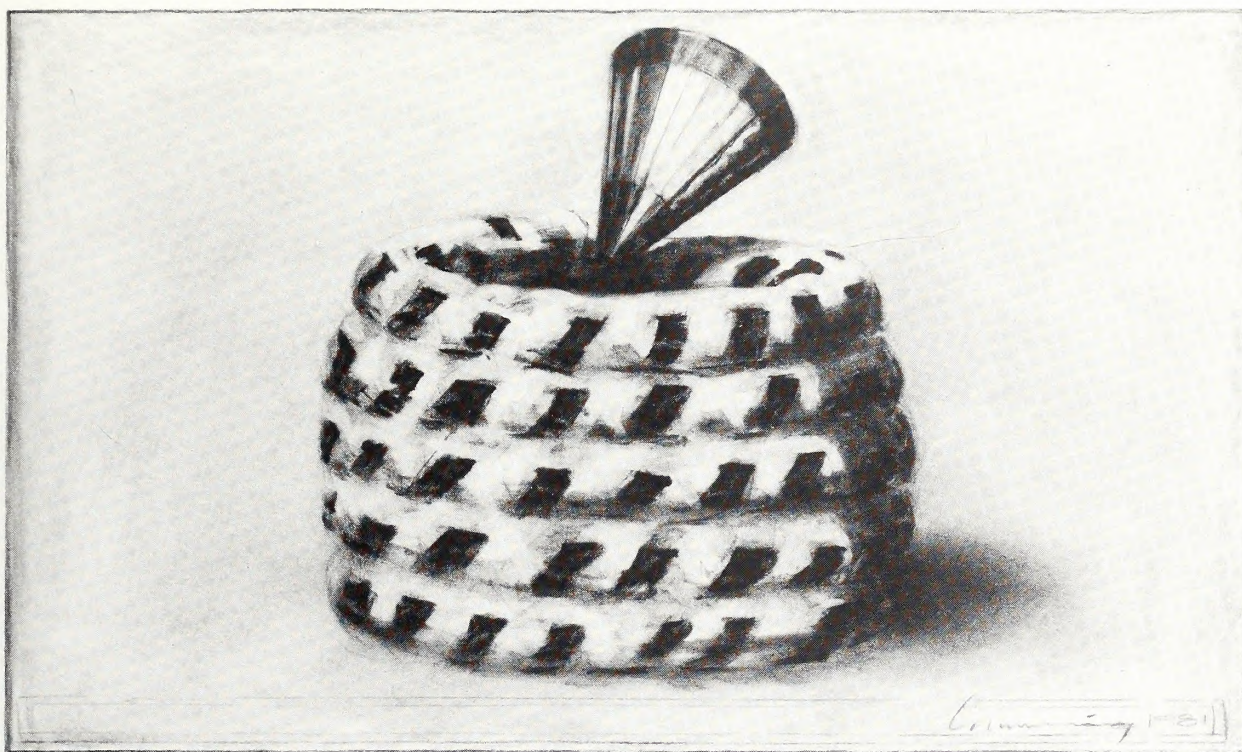
22.

*Untitled (Cone No. 2)* 1981

Charcoal on paper, 25½ × 40¼ inches

Loaned by the artist; courtesy of Castelli Graphics, New York





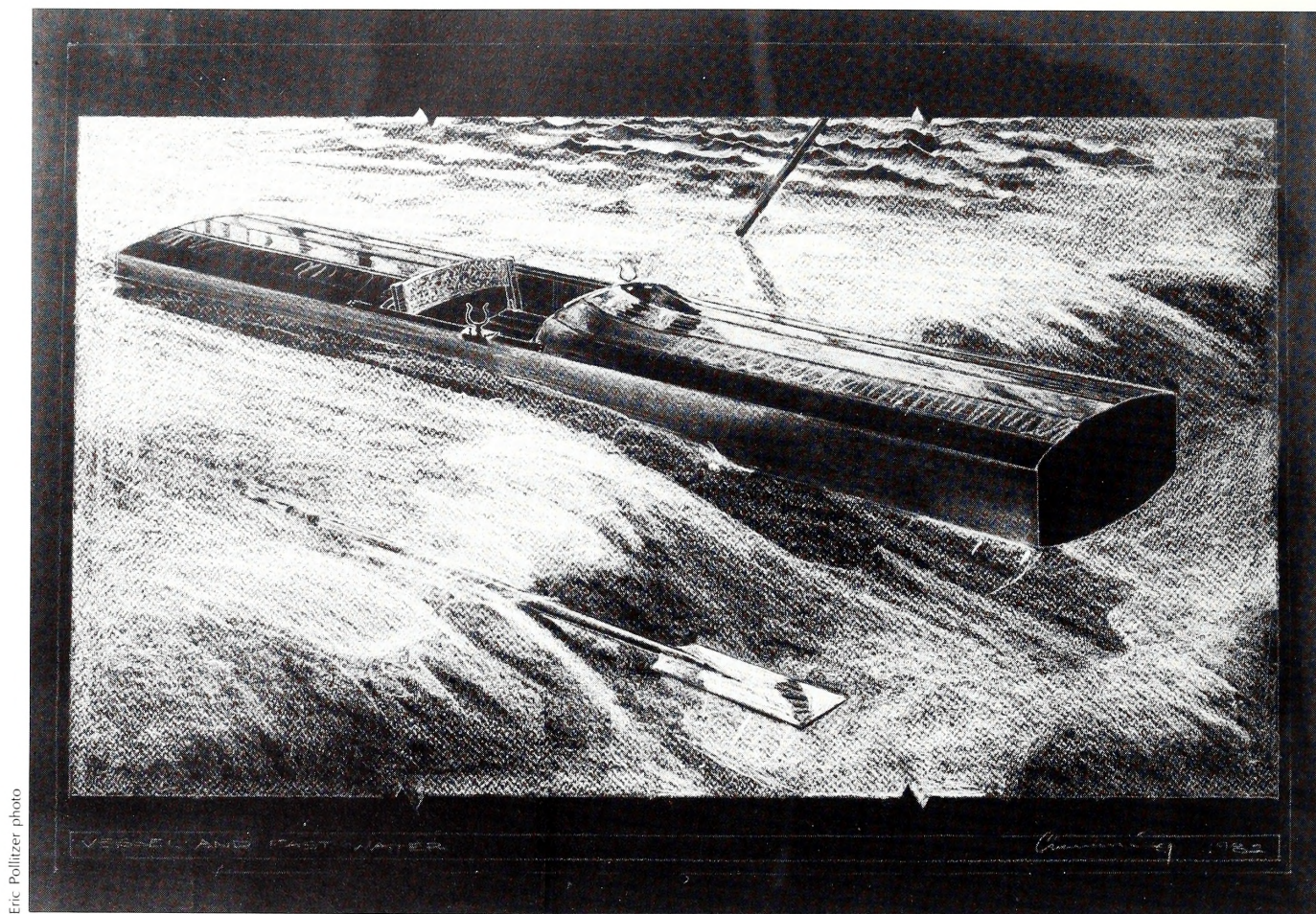
23.

*Untitled (Cone No. 3)* 1981

Charcoal on paper, 25½ × 40¼ inches

Loaned by the artist; courtesy of Castelli Graphics, New York





Eric Pollitzer photo

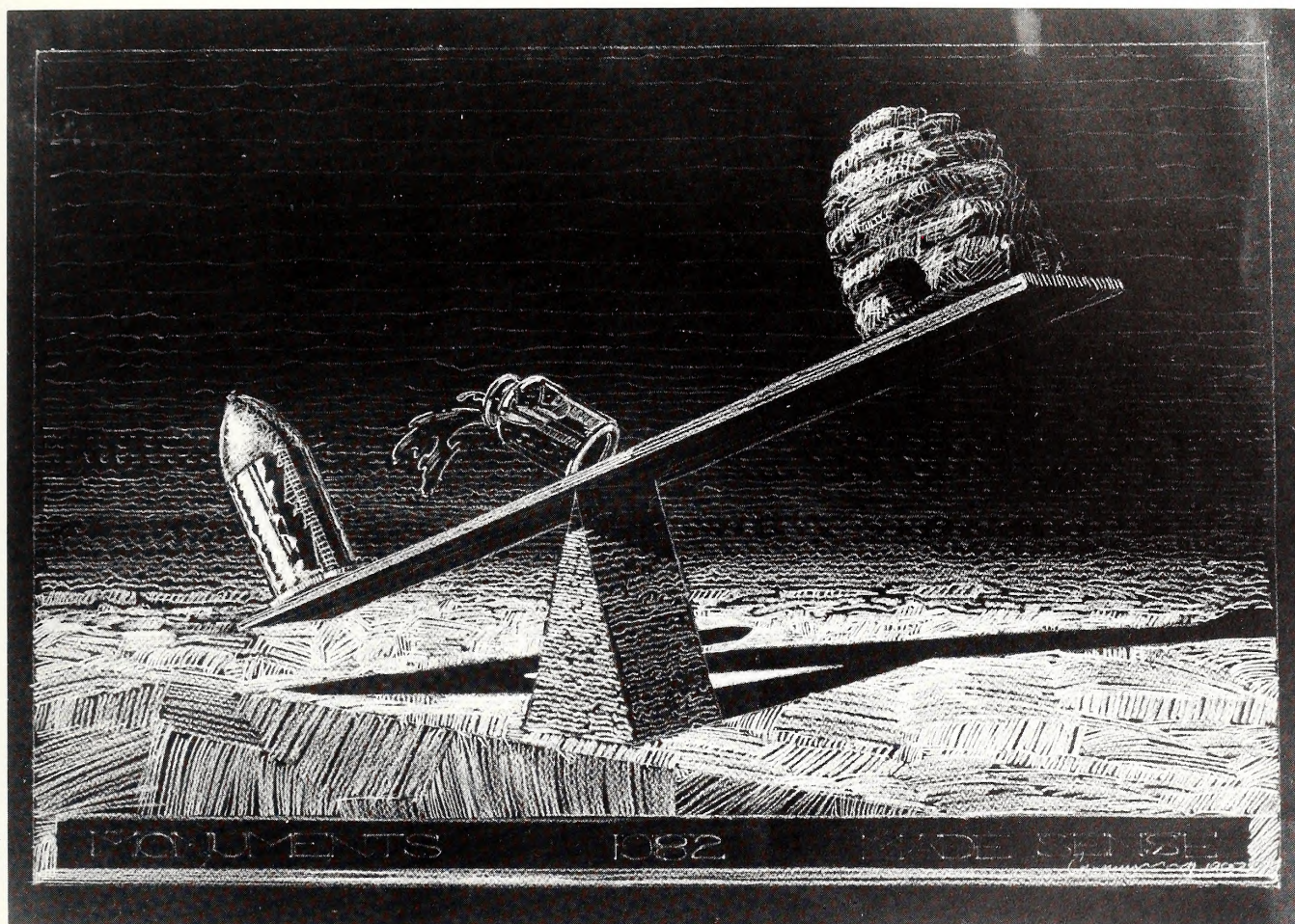
24.

*Vessel and Fast Water* 1982

White pastel on black paper, 22 × 32 inches

Loaned by the artist; courtesy of Castelli Graphics, New York





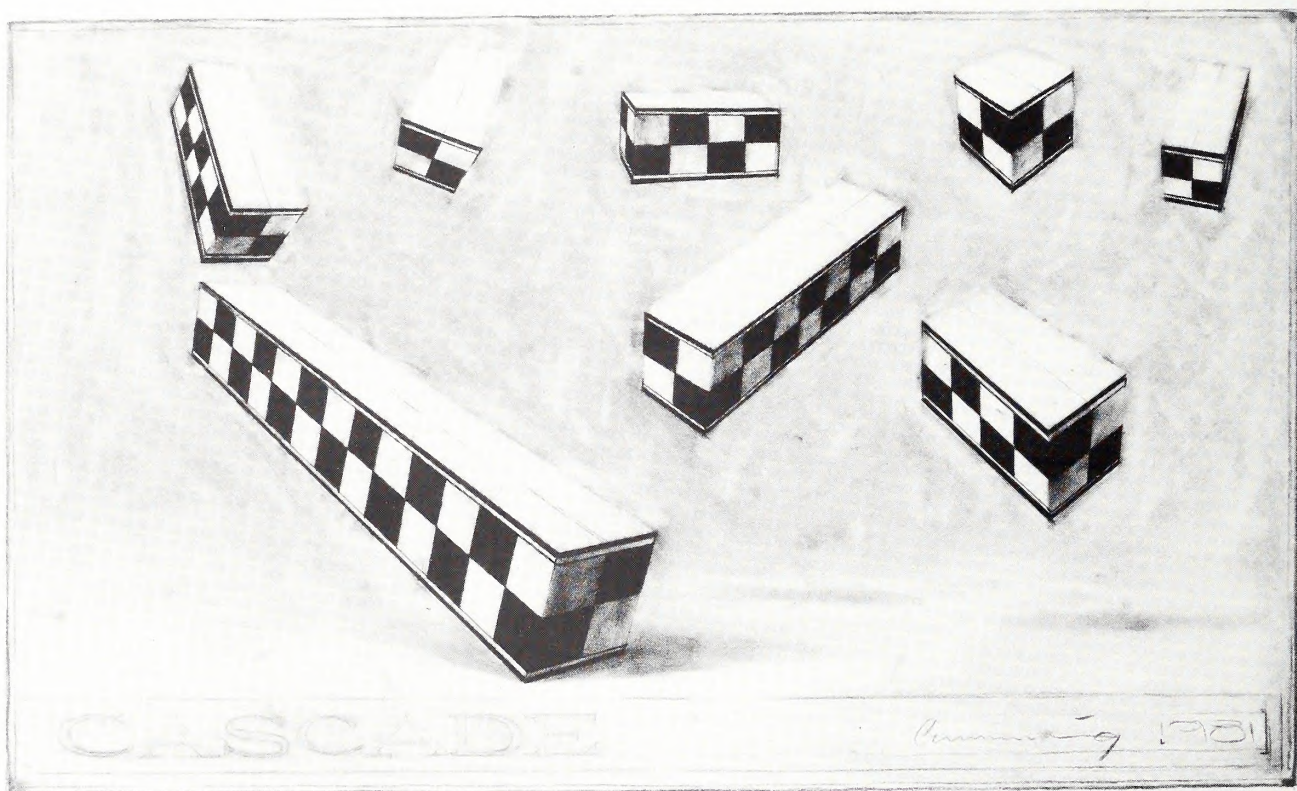
25.

*Monuments 1982 Made Sense 1982*

White pastel on black paper, 22 × 32 inches

Loaned by the artist; courtesy of Castelli Graphics, New York





Eric Pollitzer photo

26.

Cascade No. 1 1981

Charcoal on paper, 25½ × 40¼ inches

Loaned by the artist; courtesy of Castelli Graphics, New York



## Robert Cumming

Born 1943, Worcester, Massachusetts

### Education

Massachusetts College of Art, Boston, B.F.A., 1965

University of Illinois, Champaign, M.F.A., 1967

### Position

Associate professor, Hartford Art School, West Hartford, Connecticut

### Grants

Frank Logan Prize, Chicago Institute 1969

National Endowment for the Arts, 1972, 1975

Solomon R. Guggenheim 1980

Japan-United States Friendship Commission 1981

### Solo exhibitions

1979 Australian Traveling Retrospective, Australia

1982 Werkstatt Fur Photographie,  
Berlin, West Germany

Castelli Graphics, New York

1984 Castelli Graphics, New York

### Group exhibitions

1975 "Picture Puzzles," Museum of Modern Art,  
New York

1976 Pan-Pacific Biennale, Auckland, New Zealand

1977 The Paris Biennale, Musee de l'Art Moderne,  
Paris, France

1978 "Mirrors and Windows," Museum of Modern Art,  
New York

1979 "Lis '79," International Exhibition of Drawing,  
Lisbon, Portugal

1981 The Whitney Biennial, Whitney Museum of  
American Art, New York

### Bibliography

Cumming, Robert; "A Training in the Arts," Coach  
House Press, Toronto, Canada, 1973

Livingston, J.; "Robert Cumming: Nation's Capitol in  
Photographs," Corcoran Gallery, Washington, D.C.,  
1976

Aunder, J.; "Robert Cumming Photographs," Friends of  
Photography, Carmel, California, 1979

"Robert Cumming: Drawings for Props and  
Photographs," Experimental Art Foundation,  
Adelaide, Australia, 1980

Cumming, Robert; "Equilibrium and the Rotary Disc,"  
*Diana's Bi-monthly Press*, Providence, Rhode Island,  
1980





Clare Versteegen photo

## Leonard Koscianski

“The violent animal images in my current work evolved from a desire to make landscape images as vehicles for strong expressive statements. As a student I spent many hours studying and copying the baroque, romantic and surrealist paintings in the Cleveland Museum of Art. I was especially drawn to the idyllic pastorals of Claude, and the disturbed, turbulent landscapes of Hobbema, Ruisdael and Turner. I was also fascinated by the images of the Northern Renaissance with their frequent depictions of crucifixion, martyrdom, and Hell.

My recent images began as landscapes with animals playing a very minor role. However, as the series progressed the animals became more prominent and more violent. I use the animal images as metaphors for the plight of the individual and the terror of individual survival. The animals are usually in hostile confrontation within a landscape which is often both threatening and idyllic. Each of my paintings usually contains a placid suburban scene which serves as an ironic counterpoint to the main action in the image just as our own utopian visions seem to be an ironic counterpoint to the reality of human existence.”

27.

*Flushed* 1983

Oil on canvas, 64 × 48 inches  
 Loaned from a private collection









Eric Pollitzer photo

28.

*Bringing Home the Bacon* 1983

Oil on canvas, 48 × 72 inches

Loaned by Martin Sklar, New York, New York





Jennifer Kotter photo

29.

*Bird Dog* 1983

Oil on canvas, 64 × 48 inches

Loaned by Jerrold Basofin, Chicago, Illinois





David Luttrell photo

30.  
*Sylvan* 1983  
Oil on canvas, 66 × 48 inches  
Courtesy of the artist





Jennifer Koller photo

31.

*Two-Pronged Attack* 1983

Oil on canvas, 48 × 64 inches

Loaned by William McClain, Lake Mills, Wisconsin





G.J. Pelisero photo

32.

*Swine Dive* 1982

Oil on canvas, 48½ × 68 inches

Loaned by Karl Bornstein, Santa Monica, California





G.J. Pelissero photo

33.

*Collision Course* 1983

Oil on canvas, 72 × 48 inches

Loaned by the Capital Group, Inc., Los Angeles





C.J. Pelissiero photo

34.

*Wailing and Gnashing* 1983

Oil on canvas, 48 × 64 inches

Loaned by Newport Harbor Art Museum, Newport Beach, California  
and Phyllis Kind Gallery, New York



# Leonard Koscianski

Born 1952, Cleveland, Ohio

## Education

University of Detroit, Department of Architecture  
 University of Cincinnati, Department of Art History  
 Skowhegan School of Painting and Sculpture, Maine  
 Cleveland Institute of Art, B.F.A., 1977  
 University of California at Davis, M.F.A., 1979

## Position

Assistant professor, Department of Art, University of Tennessee at Knoxville

## Grants

Chancellor's Graduate Fellowship, University of California at Davis, 1977  
 Undergraduate Instructional Improvement Grant, University of California at Davis, 1979  
 NEA-SECCA Southeastern Artist Fellowship, 1983

## Solo exhibitions

1979 George Belcher Gallery, San Francisco  
       C.N. Gorman Museum, Davis, California  
 1981 Karl Bornstein Gallery, Los Angeles  
 1983 Phyllis Kind Gallery, New York  
       Karl Bornstein Gallery, Los Angeles  
 1984 Newport Harbor Art Museum, Newport Beach, California

## Group exhibitions

1978 "The May Show," Cleveland Museum of Art, Ohio  
 1979 "The May Show," Cleveland Museum of Art, Ohio  
       George Belcher Gallery, San Francisco  
 1980 San Francisco Museum of Modern Art at Fort Mason  
 1981 International Print Expo, New York  
 1982 "Year in Review," New Acquisitions Show, Cleveland Museum of Art, Ohio

Hal Bromm Gallery, New York

"New Talent Show," Allan Stone Gallery, New York

Karl Bornstein Gallery, Los Angeles

"Dialect/Dialectic," Phyllis Kind Gallery, New York

"Beast: Animal Imagery in Recent Painting," PS1, New York

"Annual Print and Drawing Show," Weatherspoon Art Gallery, University of North Carolina at Greensboro

"Dialect/Dialectic Part II," Phyllis Kind Gallery, New York

1983 "Breaking and Entering," Josef Gallery, New York

"Inaugural Exhibition," Phyllis Kind Gallery, Chicago

"Chicago International Art Exposition," Navy Pier

"Invitational," Grace Borgenicht Gallery, New York

"Artists' Toys," Children's Aid Society Benefit Exhibit, Vanderwoude Tannanbaum Gallery, New York

"Six New Gallery Artists," Phyllis Kind Gallery, Chicago

"Ten New Narrative Paintings," Metropolitan Museum of Art, New York

## Bibliography

Albright, Thomas; "Voluptuous Women and Zippers," *The San Francisco Chronicle*

Rohrer, Judith; "Objects Take Over," *Artweek*

Muchnic, Suzanne; "Review of One-man Show," *The Los Angeles Times*

Glueck, Grace; "Art View," *The New York Times*

Pincus, Roert; "The Galleries," *The Los Angeles Times*

Norklun, Kathi; "Storytelling," *Artweek*

Harris, Susan; "Dialect/Dialectic," *Arts*

Larsen, Susan; "Review of One-man Show," *Artforum*

Glueck, Grace; "Gallery View," *The New York Times*



Nancy Campbell photo



## Donald Lipski

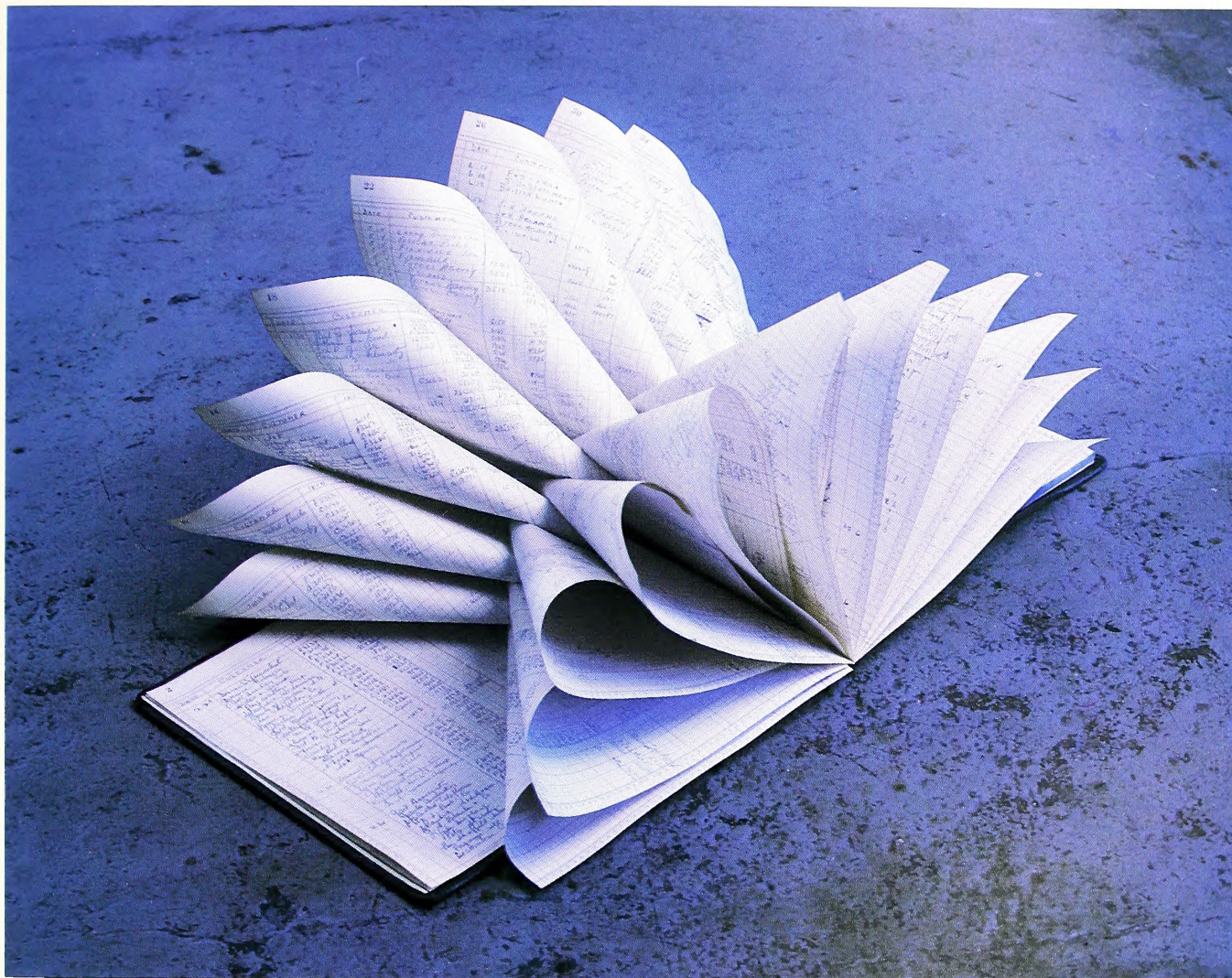
*“The weight of art history can be ballast or burden. What is learned from art schools, museums, critics, magazines and such is, however, secondary in the process of art making. What is primary is more obscure. It is concealed in the mid-brain, locked in the genetic code, grounded in childhood and woven through the cloth of culture.*

*The essence of art today is no different than it ever was. The artist juggles the ideas, beliefs, fears and questions of the moment and manifests them through whatever is available. What is central to art is making. It is an act more of faith than of understanding.*

*I choose my materials not for their metaphoric content, but for their beauty. I combine things not to make a statement on art, on industrial society or any like thing, but because they fit together in some fine way which is paramount to such heavy-handed concerns.*

*I am an unashamed romantic. I find an optimistic melancholy in the abandoned and obsolete. I have more faith in doing than in thinking. I am more at home wandering than marching to a goal. That others are interested in my wanderings is a constant surprise.”*





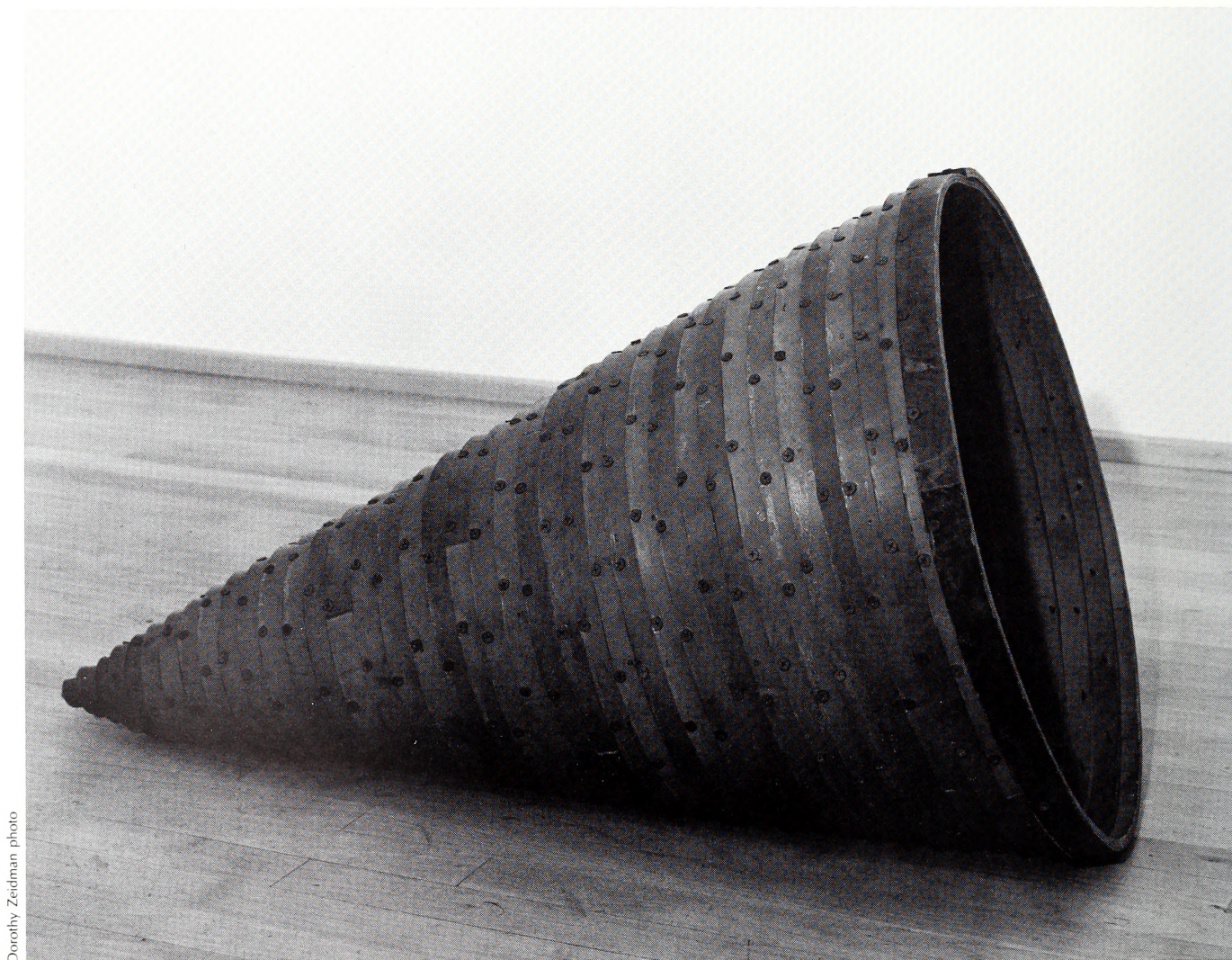
35.

*Building Steam No. 156* 1984

Fanned ledger, 13 × 30 × 13 inches

Courtesy of Germans Van Eck Gallery, New York, New York





Dorothy Zeidman photo

36.

*Building Steam No. 32* 1982

Leather belting, screws, 33 × 19 × 19 inches

Courtesy of Germans Van Eck Gallery, New York, New York





37.  
*Building Steam No. 39* 1982  
 Wooden ball, Chesterfield tape, 12" sphere  
 Courtesy of Germans Van Eck Gallery, New York, New York





Dorothy Zeidman photo

38.

*Building Steam No. 55* 1983

Show shovel, black cloth tape, wooden tile, 56 × 24

Courtesy of Germans Van Eck Gallery, New York, New York





Dorothy Zeidman photo

39.

*Building Steam No. 76* 1983

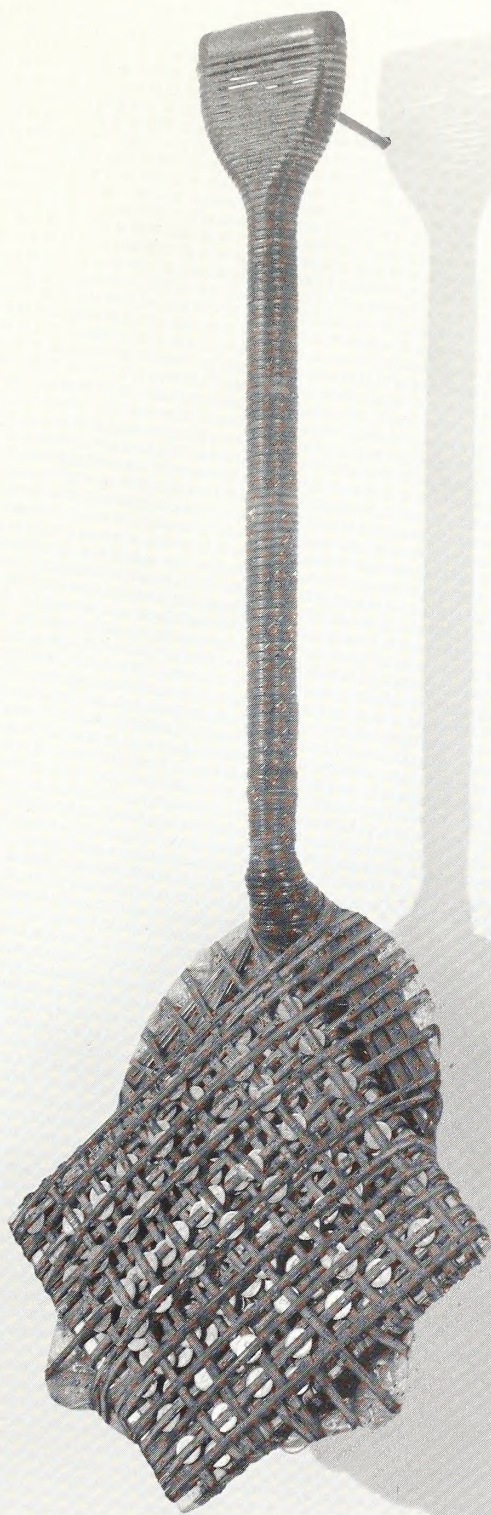
Artillery shell and spring steel, 42 inches

Courtesy of Germans Van Eck Gallery, New York, New York









Dorothy Zeidman photo





Dorothy Zeidman photo

41.

*Building Steam No. 110* 1983

Erased \$20 bill, 2½ × 6 inches

Courtesy of Germans Van Eck Gallery, New York, New York





Dorothy Zeichman photo

42.

*Building Steam No. 121* 1983

Conical air filter, plasma bottle, leather band and fluids, 39 × 9

Courtesy of Germans Van Eck Gallery, New York, New York





Dorothy Zeidman photo

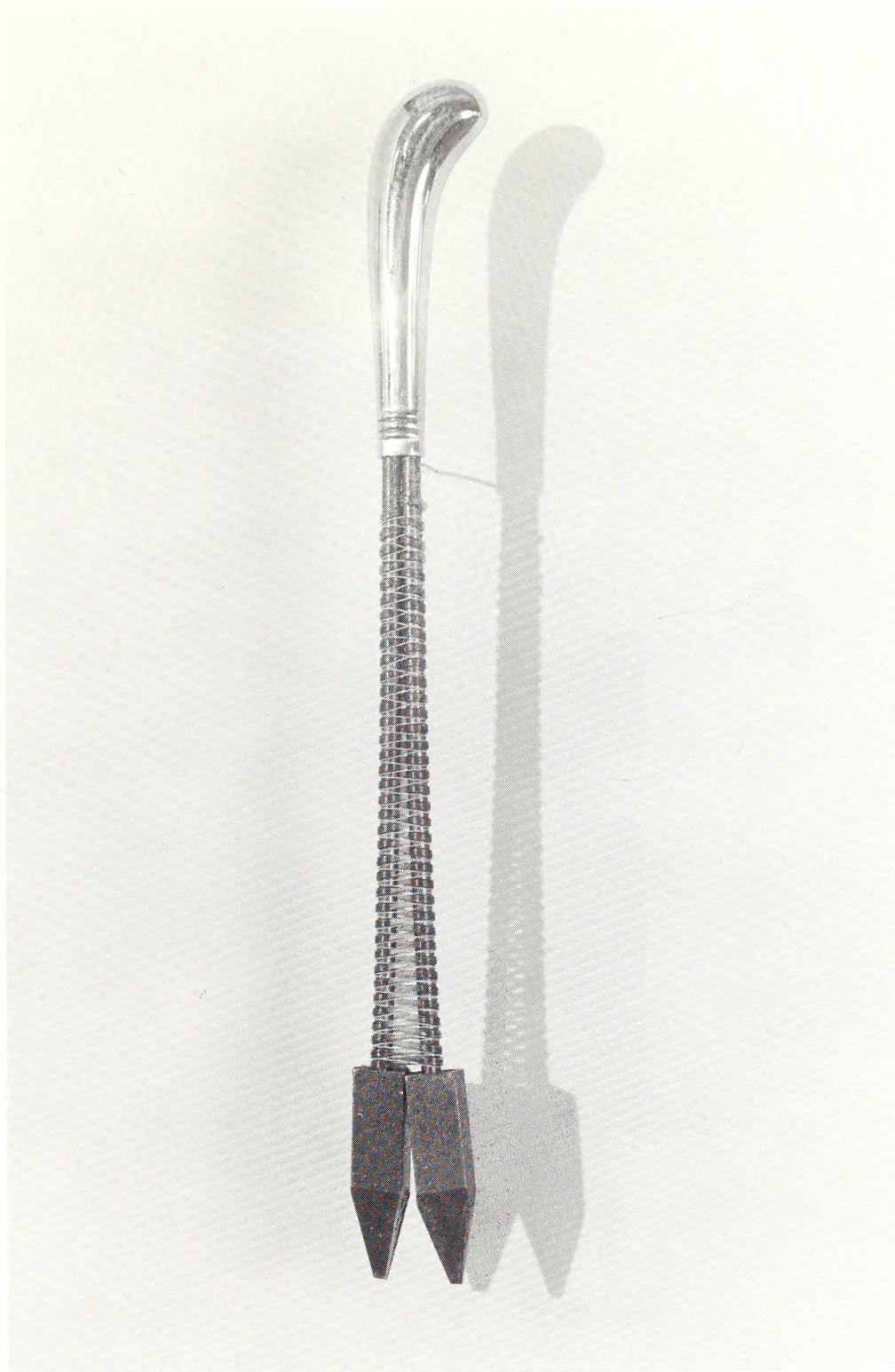
43.

*Building Steam No. 153* 1983

Weathered concrete block with 2 baseballs, 5 × 7 × 15

Courtesy of Germans Van Eck Gallery, New York, New York





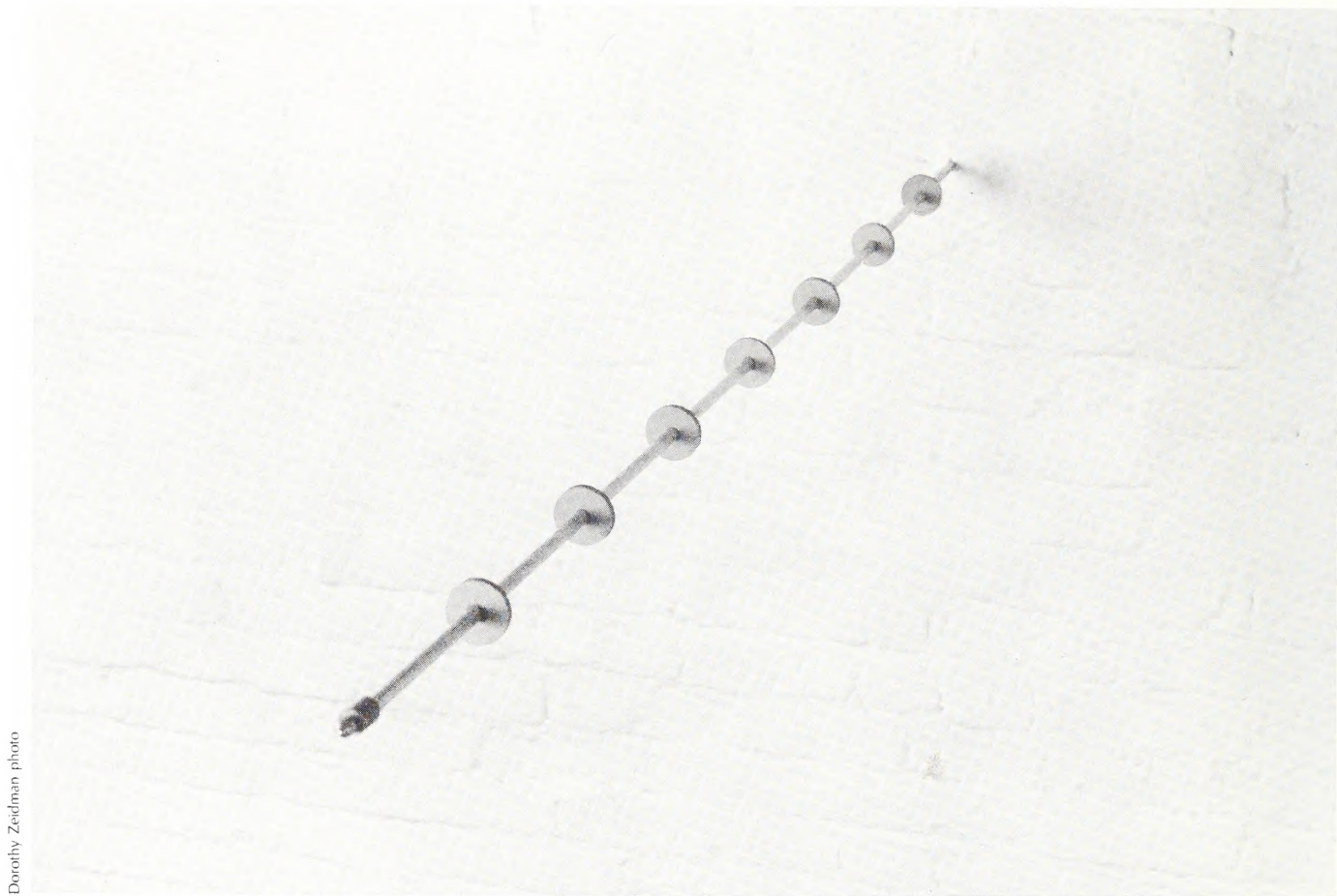
Dorothy Zeidman photo

44.

*Building Steam No. 154* 1983

Copper pieces on stainless steel knife handle, bound with rubber tubing and white wire, 1.5 × 12  
 Courtesy of Germans Van Eck Gallery, New York, New York





Dorothy Zeidman photo

45.

*Building Steam No. 155* 1984

Stainless steel rod with rubber discs and electrical tip, 2 × 57

Courtesy of Germans Van Eck Gallery, New York, New York



## Donald Lipski

Born 1947, Chicago, Illinois

### Education

University of Wisconsin, Madison, B.A., 1970

Cranbrook Academy of Art, M.F.A., 1973

### Position

Self-employed

### Grants

National Endowment for the Arts, 1978

### Solo exhibitions

1975 Everson Museum, Syracuse, New York

1978 Artist's Space, New York

1979 "Projects," Museum of Modern Art, New York

1980 "Focus," Fort Worth Art Museum, Texas

1981 Braathen Gallozzi Gallery, New York

1982 Portland Center for the Visual Arts, Oregon

1983 Galleriet, Lund, Sweden

Germans Van Eck Gallery, New York

Kunsthandel P.B. van Voorst van Beest,  
The Hague, Amsterdam

1984 Margo Leavin Gallery, Los Angeles

### Group exhibitions

1972 "Michigan Artists 59th Exhibition," Detroit Art  
Institute

1980 "7 Artists," Neuberger Museum, Purchase,  
New York

1981 "Stay Tuned," The New Museum, New York

1983 Grace Borgenicht Gallery, New York

"Language, Drama, Source & Vision," The New  
Museum, New York

American Academy & Institute of Arts and Letters,  
New York

1984 "The End of the World," The New Museum,  
New York





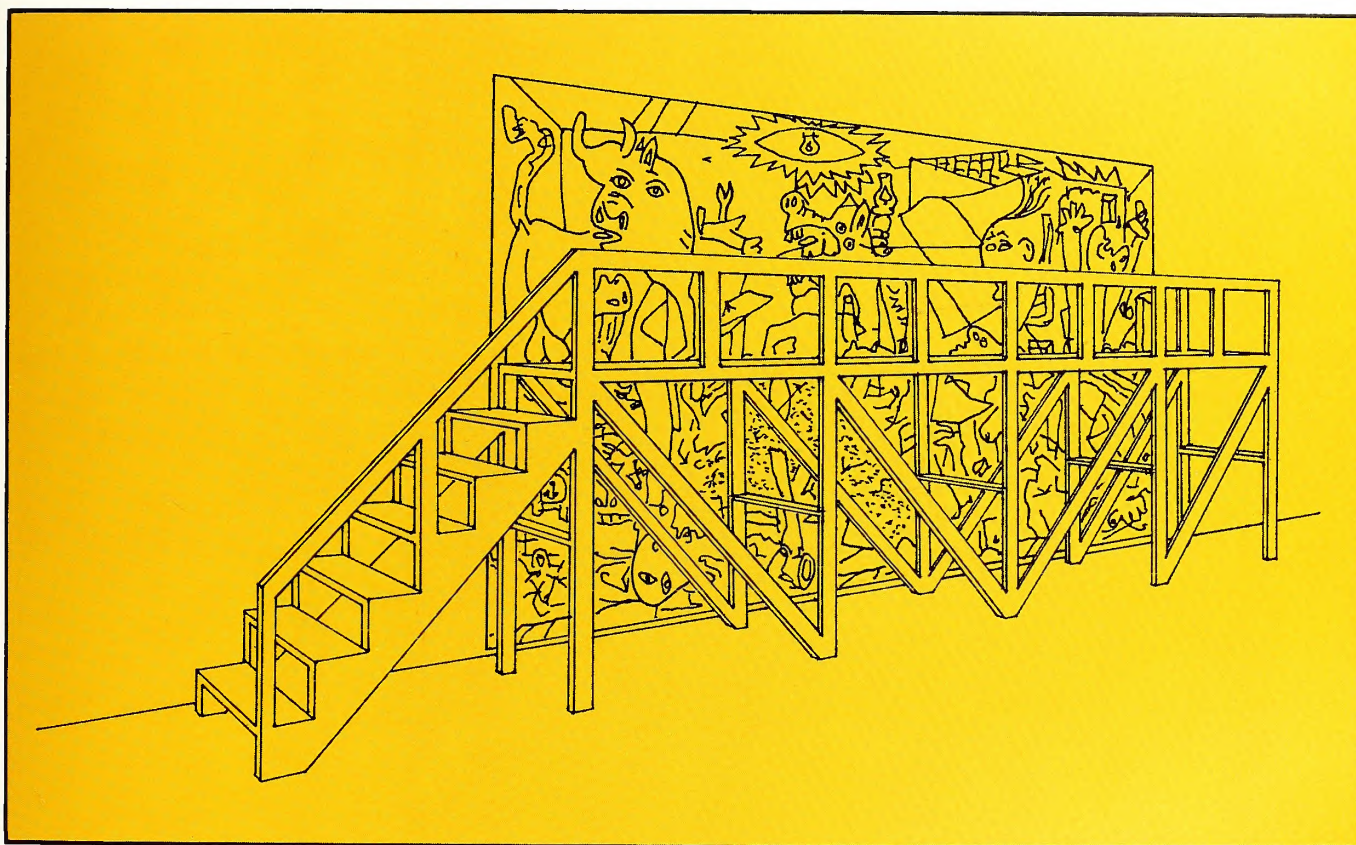
Tom Marioni photo

## Tom Marioni

“The audience may enter the work in this exhibition by walking up the steps to the platform and looking into the gallery from the point of view of the work of art. From the platform, the viewer also may examine the backdrop painting up close. The platform is placed in front of a facsimile of Picasso’s “Guernica” painting of 1937. I made the facsimile in 1983 with the help of students of the San Francisco Art Institute; we used a grid system to blow up each section. It is the actual size of the original and the same colors: black, white and grey painted on canvas. The city of Guernica, Spain, became the first city in history to be bombed from the air. Picasso, who was living in Paris, began his famous painting upon hearing the first reports and finished the work in one month, making changes daily while reading of the destruction in the newspaper. The work was loaned by the artist to the Museum of Modern Art in New York, to be turned over to Spain when Fascism no longer was in power. Two years ago, upon Franco’s death, the painting was installed permanently in Spain.

The V-construction of the platform is designed to work with the A-structure in the painting. There is a hidden element in the work that can be seen from the platform, but this part you must find for yourself.”

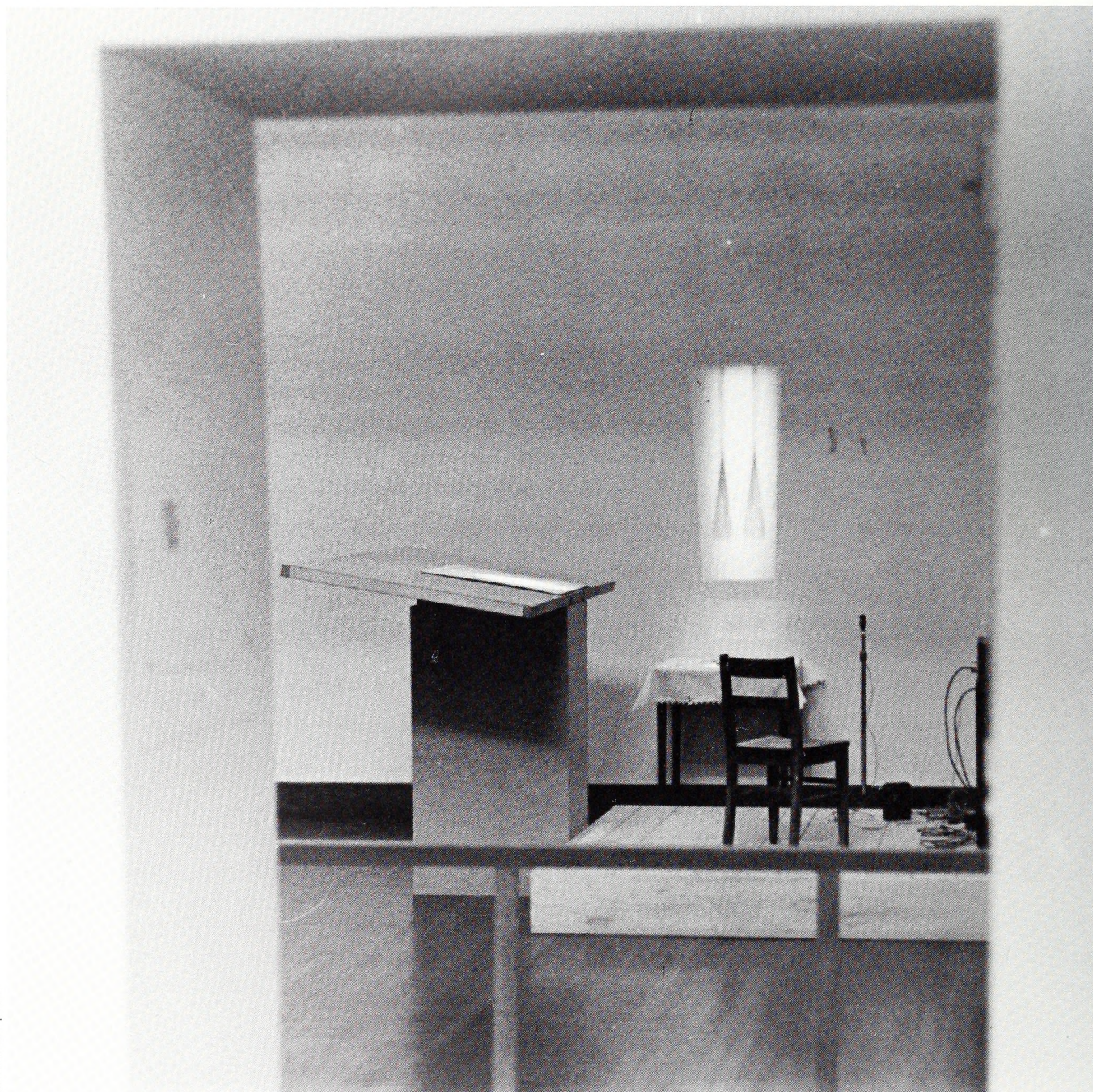




46.  
 Drawing for *Observation Platform* 1983–84  
 Photostat drawing, 4 × 4½ inches  
 Diagram for *Observation Platform* installation, 13 × 30 × 4 feet  
 Courtesy of the artist

The photographs which follow are of previous gallery installations by Tom Marioni.





Tom Marioni photo

*The Artist's Studio, (The Sound of Flight)* 1977  
Installation  
M.H. DeYoung Memorial Museum, San Francisco

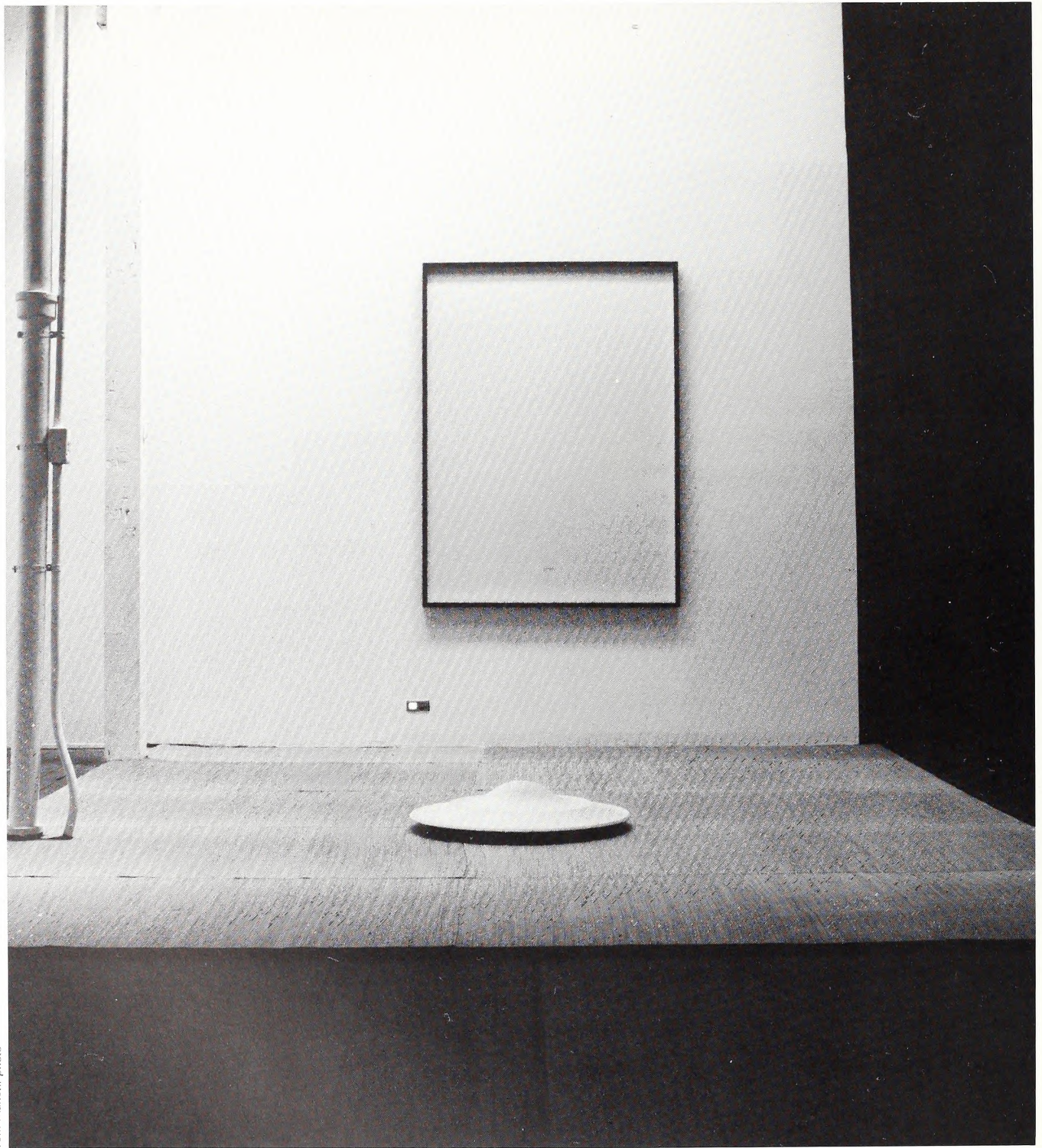




Tom Martini photo

*The Artist's Studio* 1982  
Installation  
Oakland Museum, Oakland, California

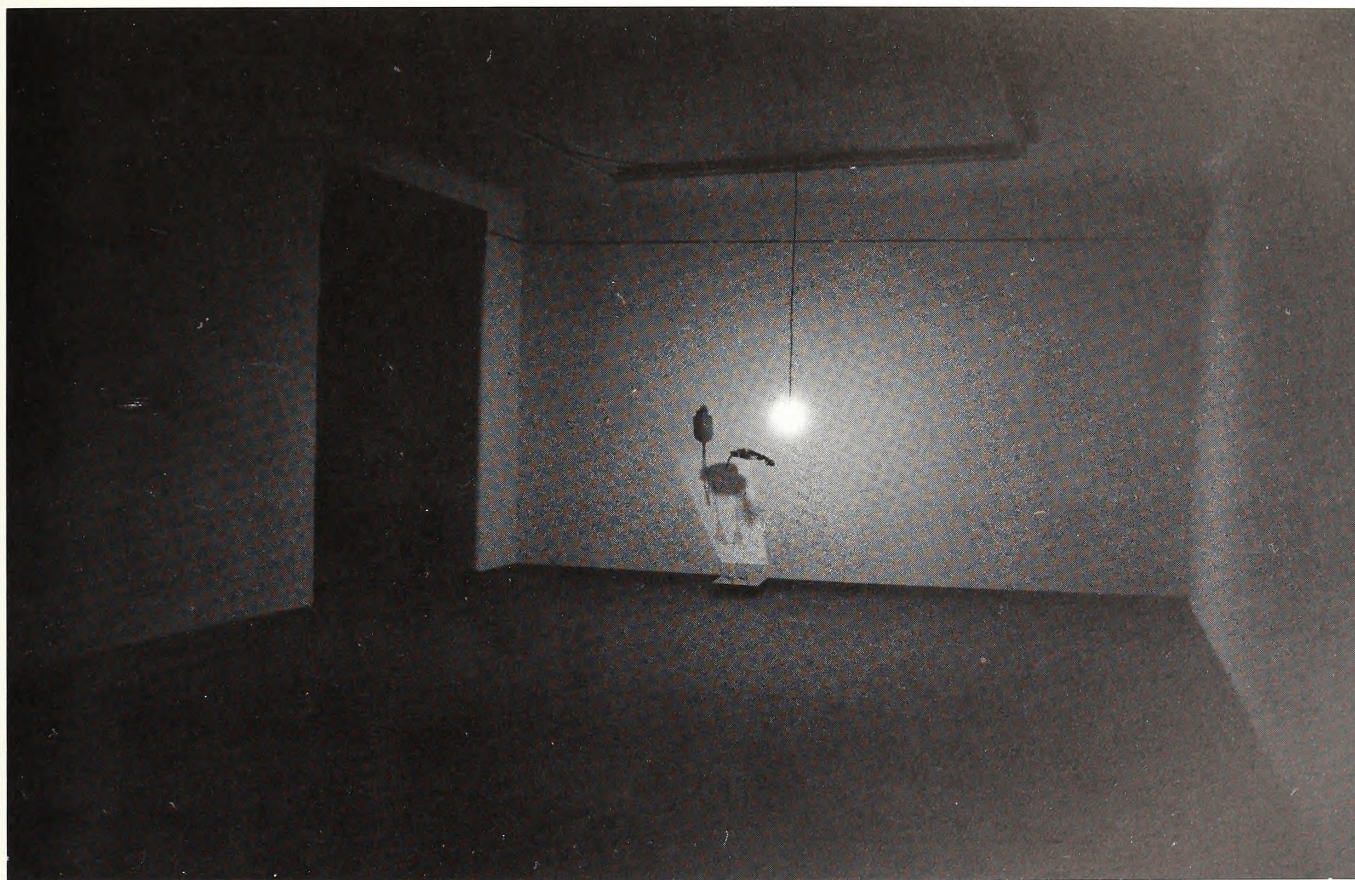




Tom Marroni photo

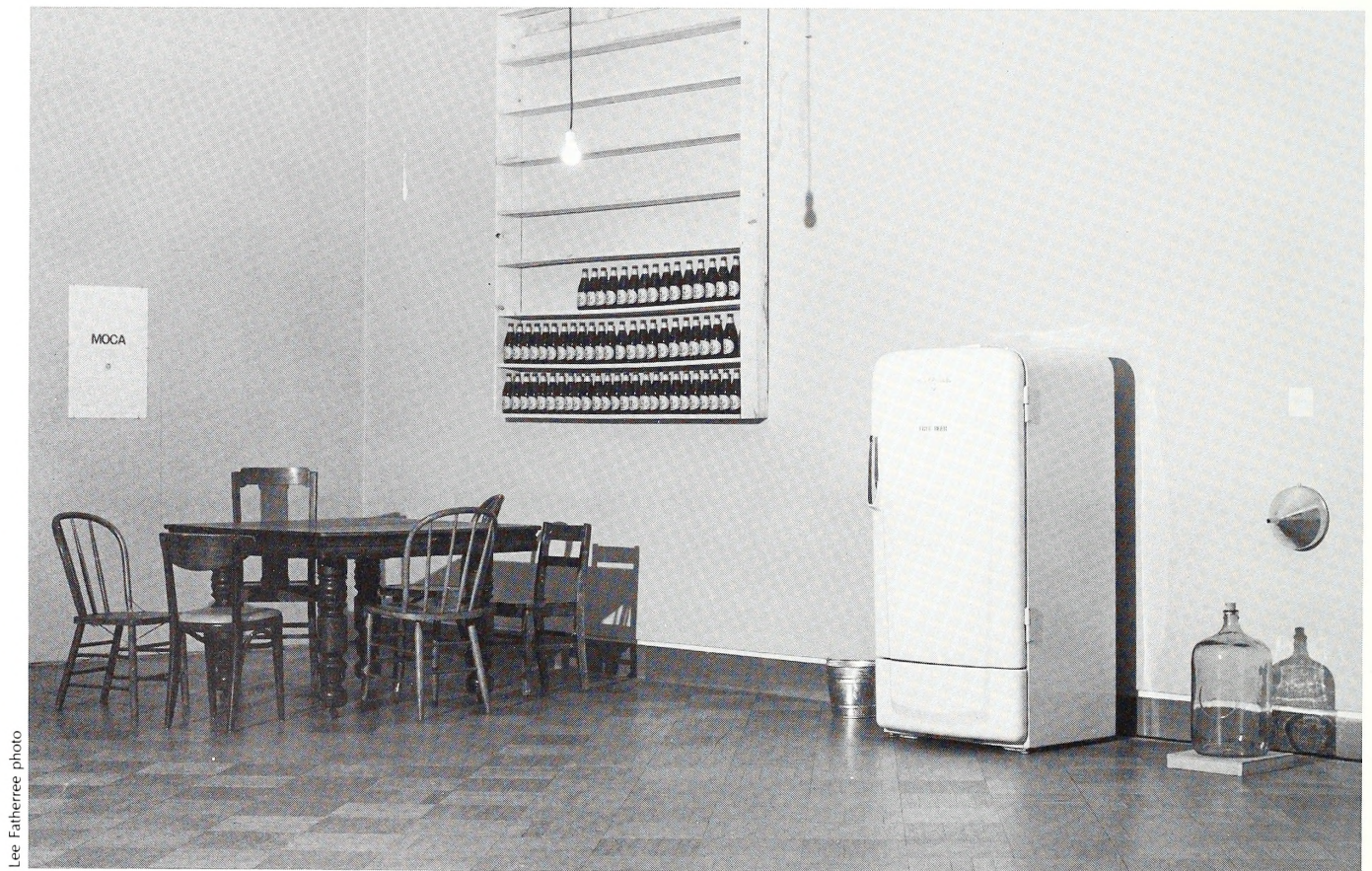
Kyoto 1981  
Installation  
Site, Inc., San Francisco





*The Power of Suggestion* 1979  
Installation  
Modern Art Galerie, Vienna, Austria





Lee Fatherree photo

*The Museum of Conceptual Art at the San Francisco Museum of Modern Art 1979*  
 Installation with free beer  
 San Francisco Museum of Modern Art



# Tom Marioni

Born 1937, Cincinnati, Ohio

## Education

Cincinnati Art Academy, 1955–59

## Position

Self-employed

## Grants

National Endowment for the Arts, 1976, 1980

Solomon R. Guggenheim, 1981

## Solo exhibitions

- 1963 Bradley Memorial Museum of Art, Columbus, Georgia
- 1968 Richmond Art Center, Richmond, California
- 1970 "The Act of Drinking Beer with Friends is the Highest Form of Art," The Oakland Museum, Oakland, California
- 1972 Richard Demarco Gallery, Edinburgh, Scotland  
DeSaisset Museum, University of Santa Clara, California  
Reese Palley Gallery, San Francisco
- 1975 Galeria Foksal, Warsaw, Poland
- 1977 M.H. DeYoung Museum of Art, San Francisco  
Gallery Paule Anglim, San Francisco
- 1978 Los Angeles Institute of Contemporary Art
- 1979 The Museum of Conceptual Art at the San Francisco Museum of Modern Art  
"The Power of Suggestion," Modern Art Gallery, Vienna, Austria  
Cochise Fine Arts Center, Bisbee, Arizona
- 1980 Felix Handschin Gallery, Basel, Switzerland  
University Art Museum, Berkeley, California
- 1981 Site, Inc., San Francisco
- 1984 Gallery Paule Anglim, San Francisco

## Group exhibitions

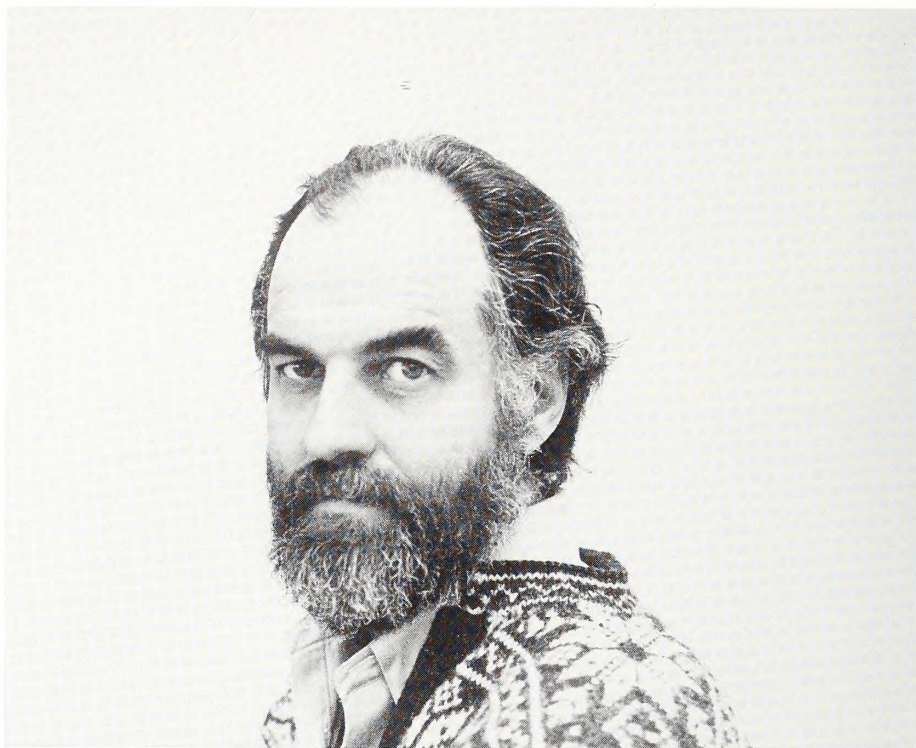
- 1982 "Twenty Americans," San Francisco Museum of Modern Art  
"100 Years of California Sculpture," The Oakland Museum  
"Live to Air," Tate Gallery, London, England  
"Sonorita Prospettiche," City of Rimini, Italy  
"Elegant Miniatures from San Francisco," Belca House, Kyoto, Japan

## Performances/actions

- 1969 "One Second Sculpture," San Francisco
- 1970 "Sound Sculpture As," Museum of Contemporary Art, San Francisco
- 1972 "Sunday Scottish Landscape," Richard Demarco Gallery, Edinburgh, Scotland  
"Sound Actions," Whitechapel Gallery, London, England
- 1973 St. Mary's Cathedral, Edinburgh Festival, Scotland  
MOCA Ensemble, Institute of Contemporary Art, London, England
- 1974 "A Sculpture in 2/3 Time," Student Cultural Center, Belgrade, Yugoslavia  
"One-minute Demonstration," Gallery of Contemporary Art, Zagreb, Yugoslavia
- 1975 "East-West," with Petr Stembera, Prague, Czechoslovakia
- 1976 "Bird in Space," And/Or Gallery, Seattle, Washington
- 1977 "Yellow is the Color of the Intellect," Portland Center for the Visual Arts, Oregon
- 1978 "Now We'll Have a Party," International Performance Festival, Vienna, Austria
- 1979 "A Social Action," Dany Keller Galerie; Munich, Germany  
"Action," Krinzing Gallery, Innsbruck, Austria  
"Liberating Light and Sound," Pellegrino Gallery, Bologna, Italy  
"A Theatrical Action to Define Non-theatrical Principals," Santa Barbara Museum of Art, California
- 1980 "Studio Bern, Kunst Museum, Bern, Switzerland  
"Studio Basel," Kunsthalle Museum, Basel, Switzerland  
"Atelier," Centre George Pompidou Museum, Paris, France  
"Studio Berkeley," University Art Museum, Berkeley, California
- 1981 "Studio Chicago," Museum of Contemporary Art, Chicago  
International Performance Festival, Lyon, France  
Performance Festival, Kunstlerhaus Bethanien, Berlin, Germany
- 1982 Ohara Shinto Shrine, Kyoto, Japan  
Folkwang Museum, Essen, Germany  
Kolnischer Kunstverein, Koln, Germany



K.J. Lee photo



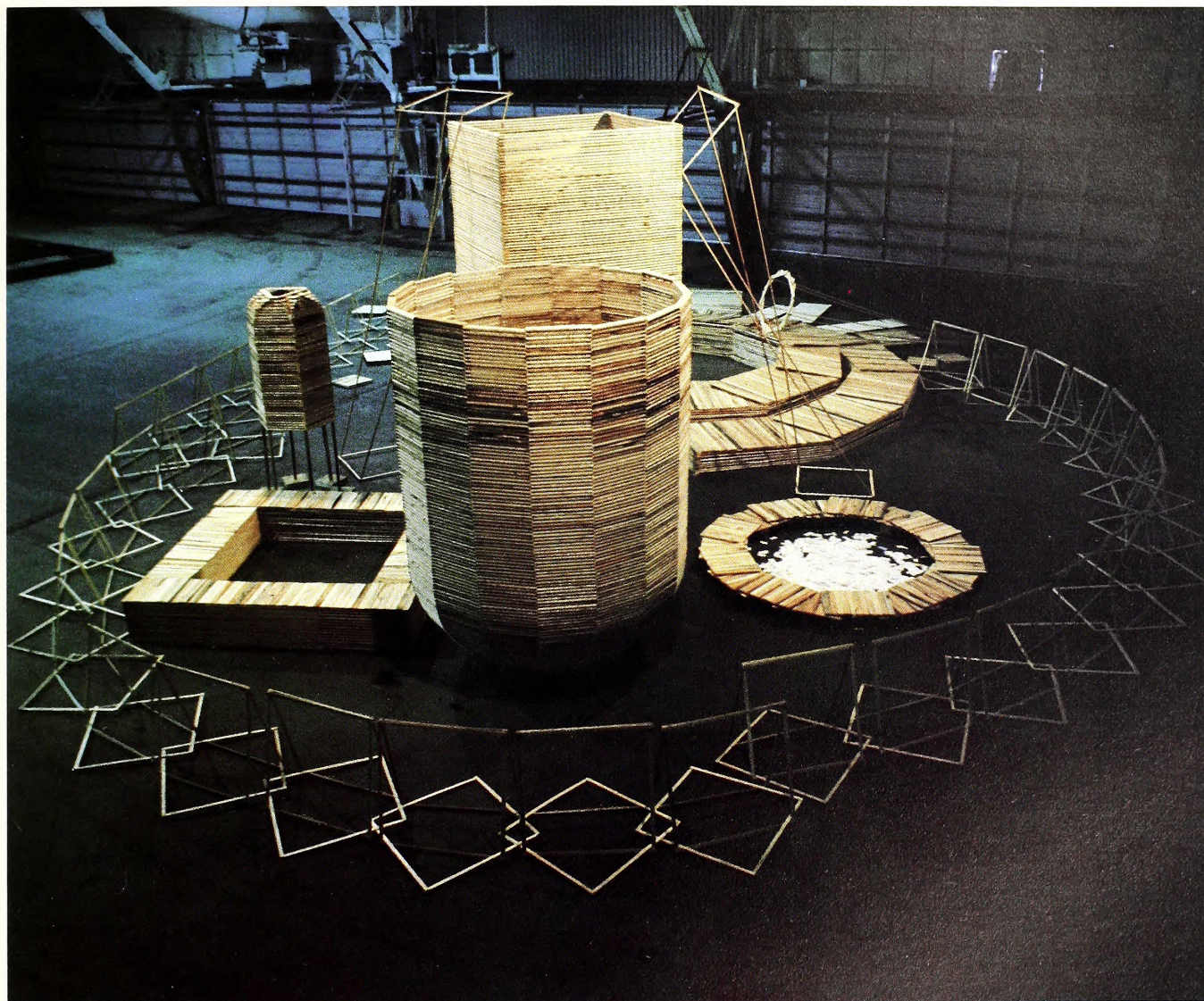
## Edward Mayer

“Art must be experienced firsthand; that is how it is made. The photographs in this catalogue are of pieces that no longer exist.

Early works are leveled to make way for the new. There is a carry-over; elements that are preserved, retained and rebuilt from one situation to the next, as if I'm continuously working on the same sculpture. I have an urgent need for things to endure, so I rebuild the pieces over and over again.

The starting point for the work in this AVA exhibit is the German term “kunstkammer,” the rooms of the participating museums, and 4000 pieces of redwood lath previously used in “Ritesite,” constructed in Fullerton, California, during the fall of 1983.”

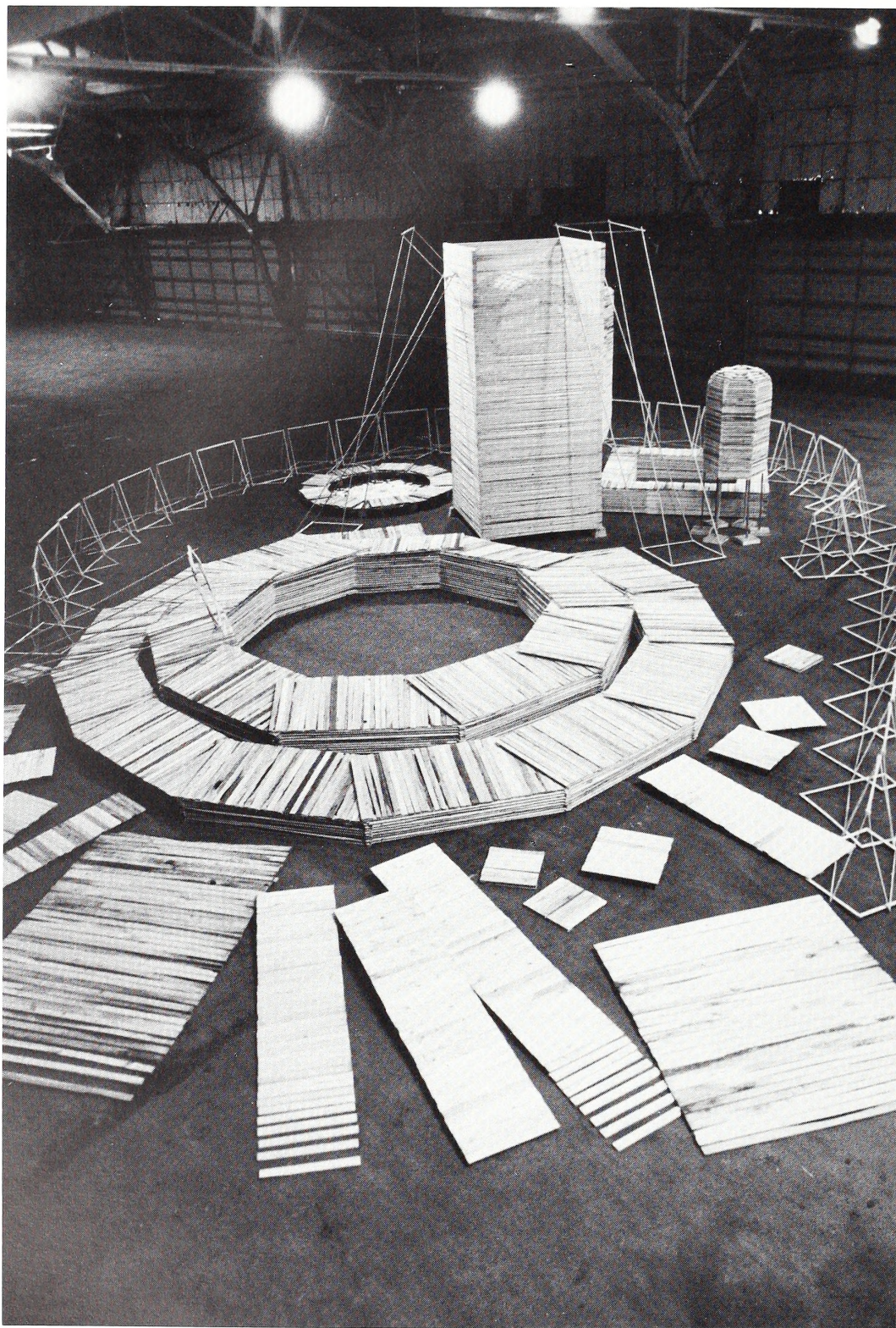




Sascha 1983  
Stacked wood lath installation, 22 × 28 × 9 feet  
Art Expo, Navy Pier, Chicago

Edward Mayer is represented in this exhibition by a site-specific redwood lath installation.

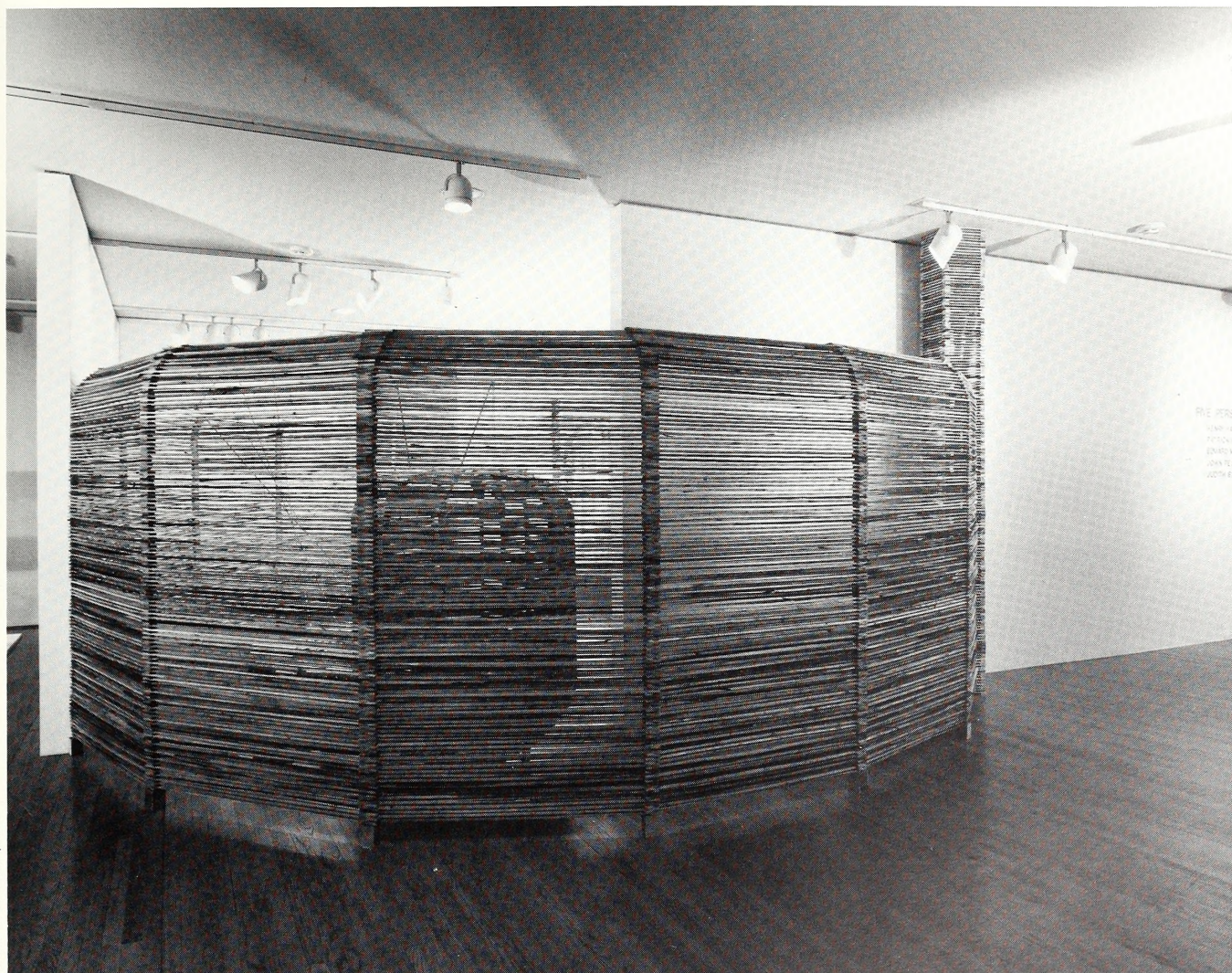




Edward Mayer photo

Sascha 1983  
Stacked wood lath installation, 22 × 28 × 9 feet  
Art Expo, Navy Pier, Chicago





*Centruroides Sculpturatus* 1983  
Stacked wood lath installation and mixed media  
Akron Art Museum, Akron, Ohio





Brenda L. Lewiston photo

*Centruroides Sculpturatus* 1983  
Stacked wood lath installation and mixed media  
Akron Art Museum, Akron, Ohio





*Centruroides Sculpturatus* 1983  
Stacked wood lath installation and mixed media  
Akron Art Museum, Akron, Ohio





Edward Mayer photo

*Ritesite* 1983

Stacked redwood lath installation, 32 × 16 × 10 feet

"The House that Art Build" exhibition

California State University, Fullerton



# Edward Mayer

Born 1942, Union, New Jersey

## Education

Brown State University, Providence, Rhode Island, B.A., 1964

University of Wisconsin, Madison, M.F.A., 1966

## Position

Ohio University, Athens, professor of sculpture

## Grants

National Endowment for the Arts Regional Fellowship 1978

Ohio Arts Council Fellowship 1978, 1979, 1980, 1981

National Endowment for the Arts National Fellowship 1979

## Solo exhibitions:

1978 Kunsthalle, Darmstadt, West Germany

Brown University, Providence, Rhode Island

O.K. Harris Gallery, New York

1980 Zabriskie Gallery, New York

Nassau County Museum of Fine Arts, Roslyn,  
New York

1981 SECCA, Winston-Salem, North Carolina

University of Missouri, Kansas City

Rose Art Museum, Brandeis University, Waltham,  
Massachusetts

1982 Columbus Museum of Art, Columbus, Ohio

Herron Gallery, Herron School of Art,  
Indianapolis, Indiana

Public Art Fund Project, Central Park Zoo,  
New York

1983 1708 East Main, Richmond, Virginia

## Group exhibitions:

1978 "New Talent," Zabriskie Gallery, New York

1979 "The Ohio Selection," Dayton Art Institute

1980 "Architectural Sculpture," Hunter College,  
New York

"Five Ohio Sculptors," Contemporary Art Center,  
Cincinnati

"Stacked," N.A.M.E. Gallery, Chicago

City Beautiful Project, Dayton, Ohio

"Three Ohio Artists," New Gallery of  
Contemporary Art, Cleveland

Studio Workspace Exhibitions, P.S.1, Queens,  
New York

"Stacking, Rigging and Binding," Washington  
Project for the Arts, Washington, D.C.

"Architectural Sculpture," Los Angeles Institute of  
Contemporary Art, California

"Five Decades: Recent Work by Alumni,"  
Elvehjem Museum, Madison, Wisconsin

1981 "Enclosures," Islip Art Center, East Islip, New York

1982 "New Directions," Contemporary Art from the  
Commodities Corporation Collection traveling  
exhibition

"Wood into the 80's," Turman Gallery, Indiana  
University, Terre Haute

"Prints by Contemporary Sculptors," Yale  
University Art Gallery, New Haven, Connecticut

"Mile of Sculpture," Navy Pier Art Expo, Chicago

"Inside Out: Three Environmental Sculptors,"  
Dairy Barn, Athens, Ohio

1983 "Five Ohio Artists," Akron Museum, Ohio

Archer M. Huntington Art Gallery, Austin, Texas,  
Installation for 4th Texas Sculpture Symposium

"Contemporary Sculpture," College at New Paltz,  
State University of New York, New Paltz

"The House that Art Built," California State  
University, Fullerton

## Bibliography:

1976 Brown, Ellen, "Reviews," *Art in America*,  
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Magazine*, Volume 53, No. 4, December, p.5

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1980 Dietch, Deborah; "Architectural Constructions,"  
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Vol. 55, No. 3, November, p.35

Zimmer, William; "Reviews," *SOHO Weekly  
News*, February 13, p.25

1981 "Mayer on Mayer," interview in *American Arts*,  
Vol. 12, No. 1, January

1982 Black, David; "Simopetra: Sensual Appeal,  
Intellectual Demands," *Dialogue*, Nov./Dec., p. 13

Bell-Bray, Molly; "Mayer's Sculptures Warm,  
Transient," *Arts Insight*, Indianapolis, September,  
Vol. 4, No. 4

Mann, Virginia; "Edward Mayer," *Arts Magazine*,  
Vol. 56, No. 7, March, p.12



V. Arnold photo



## Robert Therrien

*“The works selected for this publication are not representative or descriptive, but referential. Each has its source in things seen.”*

47.

*Untitled No. 6 1976*

Mixed media on wood, 96 × 28¾ × 3 inches  
 Loaned by Tracy Albert, Santa Monica, California









Douglas M. Parker photo

48.  
No Title 1983  
Cast bronze, 96 × 5½ inches  
Courtesy of the artist





Douglas M. Parker photo

49.

*Blue Oval* 1983

Enamel and brass on wood, 14 × 11 × 2¼ inches

Courtesy of the artist





Douglas M. Parker photo

50.

*Untitled (Keystone)* 1980

Mixed media on paper, 20 × 16 inches

Loaned by the The Equitable Life Assurance Society of the United States, New York





Douglas M. Parker photo

51.

*Untitled (Arch)* 1980

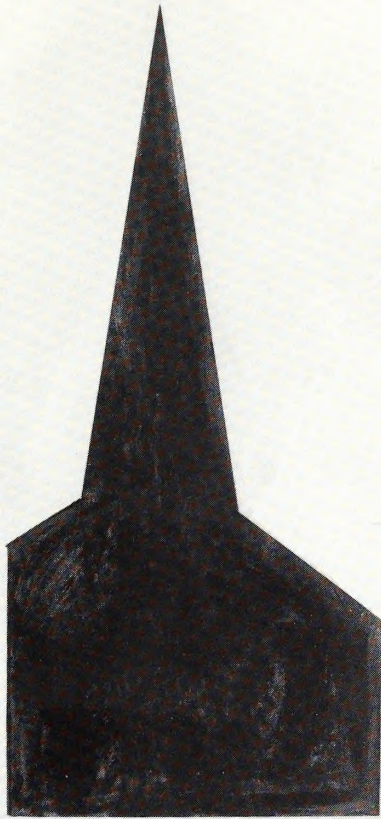
Mixed media on paper, 20 × 16 inches

Loaned by The Equitable Life Assurance Society of the United States, New York













Douglas M. Parker photo

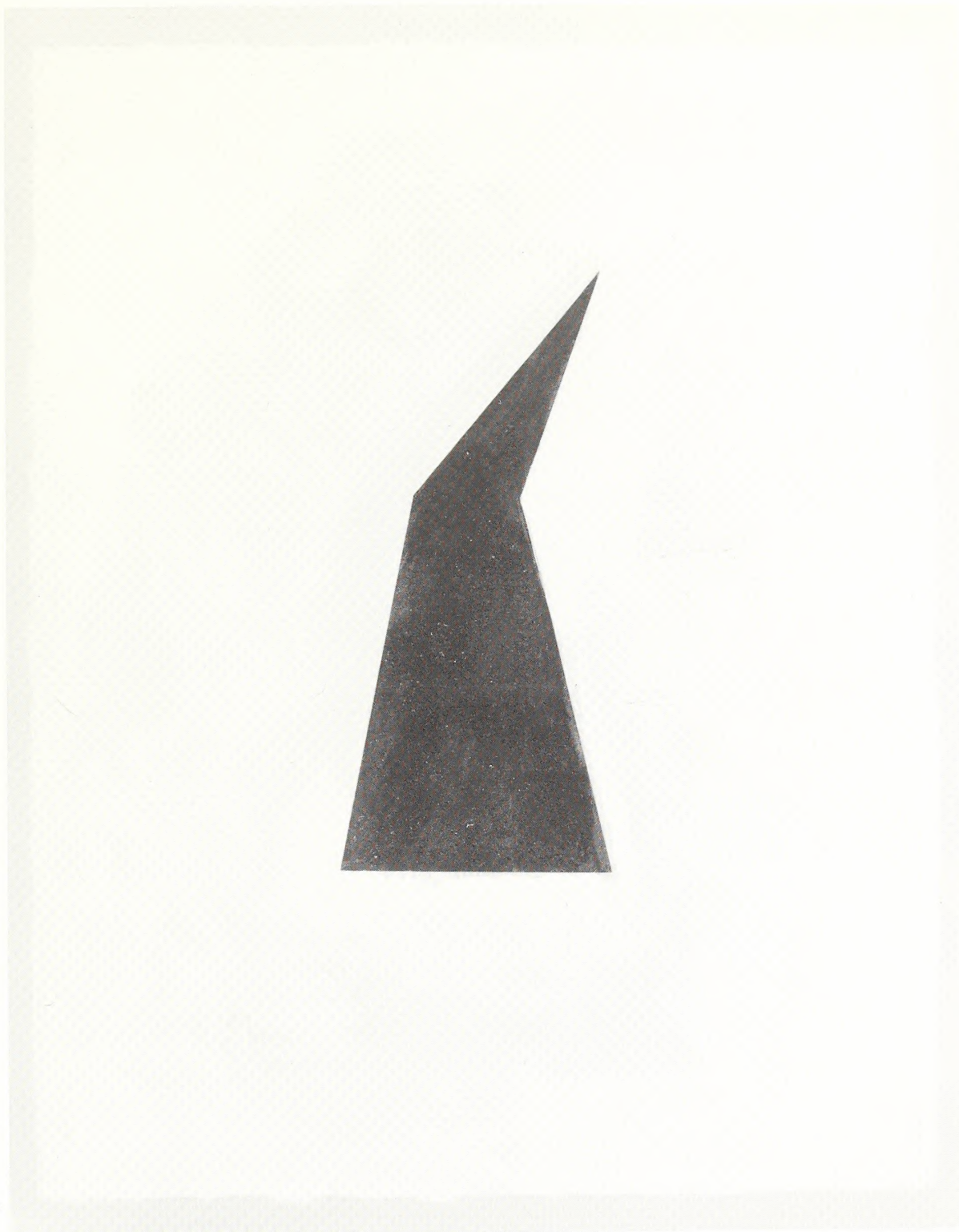
53.

*Untitled (Flagpole Perspective)* 1980

Mixed media on paper, 20 × 16 inches

Loaned by The Equitable Life Assurance Society of the United States, New York





Douglas M. Parker photo

54.

*Untitled (Broken Arch)* 1980

Mixed media on paper, 20 × 16 inches

Loaned by The Equitable Life Assurance Society of the United States, New York





Douglas M. Parker photo

55.

*Untitled (Box)* 1980

Mixed media on paper, 20 × 16 inches

Loaned by The Equitable Life Assurance Society of the United States, New York



## Robert Therrien

Born 1947, Chicago Illinois

### Grants

National Endowment for the Arts 1983

California Arts Council 1983

### Exhibitions:

1974 "Young California," Ruth Schaffner Gallery,  
Los Angeles

1975 "Robert Therrien," Ruth Schaffner Gallery,  
Los Angeles

1976 "Four Californians," La Jolla Museum of  
Contemporary Art, California

1977 "Visual Incantations," L.A.C.E. Gallery,  
Los Angeles

1978 "Robert Therrien," Holly Solomon Gallery,  
New York

1979 "Robert Therrien," Los Angeles Institute of  
Contemporary Art

1980 "Robert Therrien," Otis Art Institute, Los Angeles

1981 "Sculpture in California," San Diego Museum  
of Art

1982 "Robert Therrien," Ace Gallery, Los Angeles

1983 "Puiet Commitment," University of Southern  
California, Los Angeles

1984 "Robert Therrien," Museum of Contemporary Art,  
Los Angeles





Paul Fernberg photo

## Genna Watson

“After making my art for a number of years, it is like a metaphysical addition to my world. Something like the owner of a house feels upon realizing one day that there is this mysterious wing added on: she can't quite put her finger on the exact time the expansion took place. My art has been an inner expansion and exploration. We exist on a certain plane—a certain dimension. Occurrences, memories, thoughts, half-realized experiences and emotions are eventually covered over to be held within us. We are layered upon layered, both physically and emotionally. An infinity exists within each of us that usually reveals itself only at night through dreaming.

For me, my sculpture taps part of what I call a subconscious flow. Images and thoughts are revealed during and through the making of the sculpture. It is a reflection of all I've gathered in throughout my life to rearrange and build into an endlessly complex inner structure. Wonder, beauty and pain are all in my work. My art is highly personal, but I feel it is applicable to all persons and what they contain.

I feel that by showing my work, I am taking down all my defenses to reveal very vulnerable parts of myself. Like exposing unprotected nerves for people to touch. A number of people seem to choose to see nothing but negative elements about my work. Perhaps that is a reflection of what's inside them.”

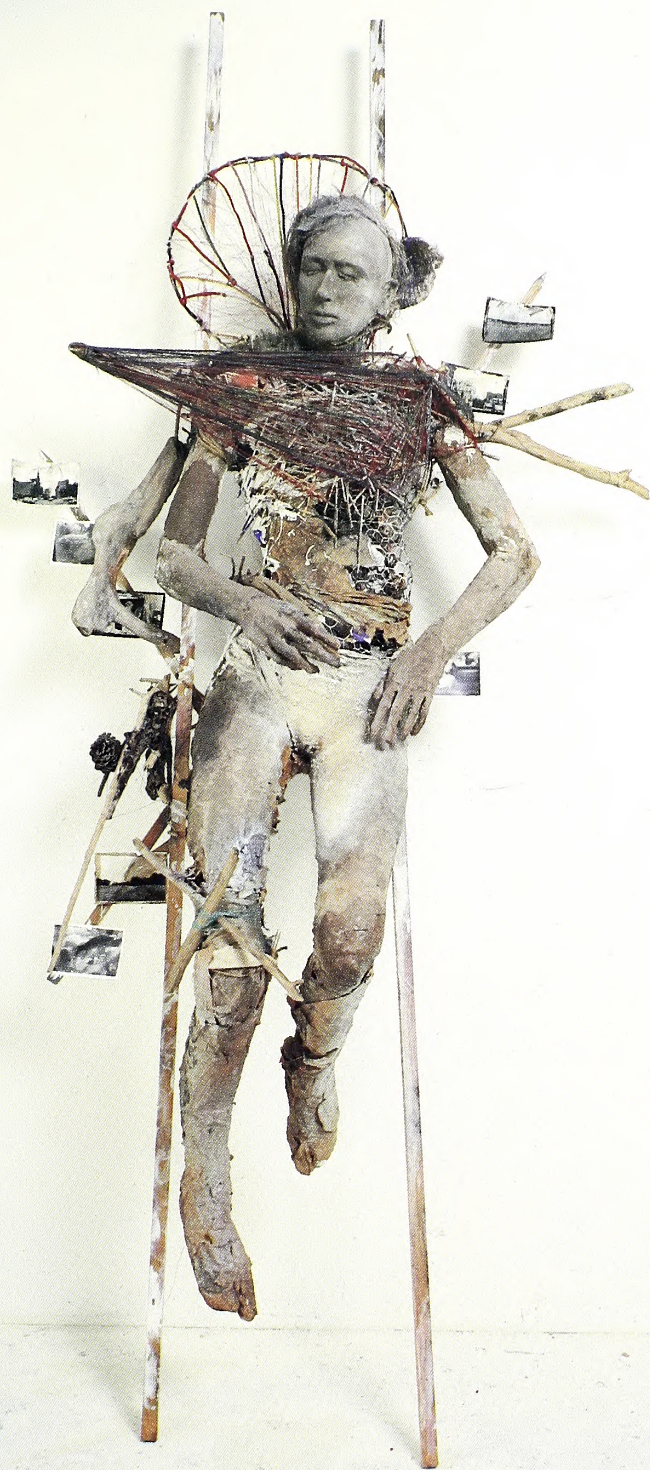
56.

Mandolay Mon-doll-ya 1981

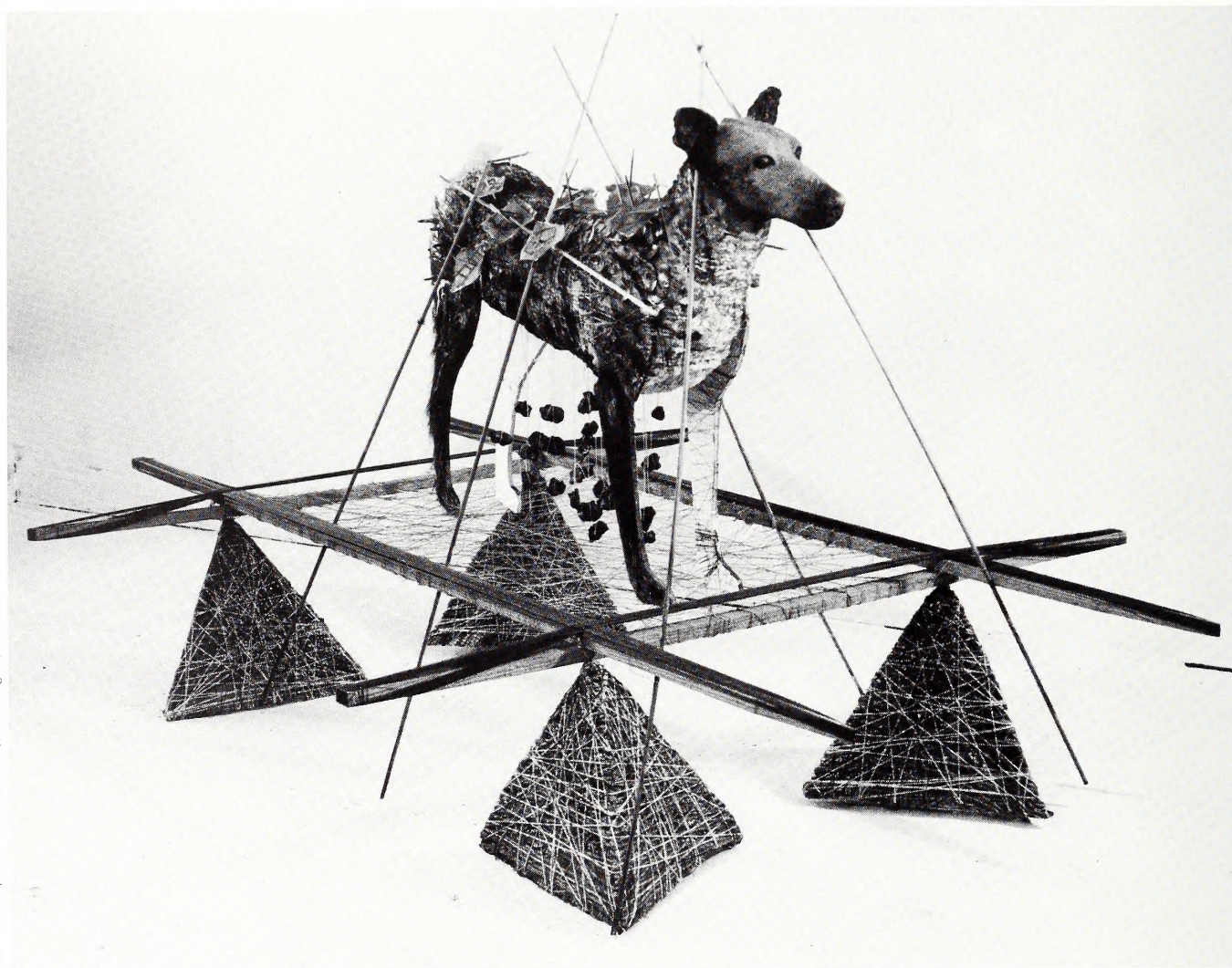
Mixed media, 95 × 46 × 29 inches

Loaned by Holly B. Rosenfield, Alexandria, Virginia









John Tennant photo/Fendrick Gallery, Washington, D.C.

57.  
*The Unforeseen Factor* 1980  
Mixed media, 46 × 56 × 76 inches  
Courtesy of the artist





58.  
*Night is Just an Illusion* 1982  
 Mixed media, 44 × 41 × 41 inches  
 Courtesy of the artist



59.

*Springtime Resurrection Concerto* 1981

Mixed media, 79 × 118 × 75 inches

Courtesy of the artist







John Tennant photo/Fendrick Gallery, Washington, D.C.



60.

*Below the Surface* 1982

Mixed media, 64 × 81 × 45½ inches

Courtesy of the artist



## Genna Watson

Born 1948, Baltimore, Maryland

### Education

Maryland Institute College of Art, B.F.A., 1970

Washington University, St. Louis, Missouri

University of Wisconsin, Madison, M.F.A., 1976

### Position:

Self-employed

### Solo exhibitions:

1978 Washington Project for the Arts,  
Washington, D.C.

1982 "Sleepers," Fendrick Gallery, Washington, D.C.

1983 "Sculpture," Southeastern Center for  
Contemporary Art, Winston-Salem,  
North Carolina

1984 "Evolving Forms," Atheneum, Alexandria, Virginia

### Group exhibitions:

1970 "1970 Maryland Annual," Baltimore Museum  
of Art

1971 "1970 Maryland Annual," Baltimore Museum  
of Art

Fells Point Gallery, Baltimore

Reed Street Gallery, Baltimore

1973 "Midwestern Regional," Springfield Museum,  
Missouri

1976 "A Room of One's Own," Johnson Street,  
Madison, Wisconsin

1978 "21st Area Exhibition: Sculpture," Corcoran  
Gallery of Art, Washington, D.C.

1979 "Second Annual Invitational Exhibits: Sculpture,"  
Art Barn Gallery, Washington, D.C.

"Contemporary Washington Artists," Washington  
Project for the Arts, Washington, D.C.

"Uncommon Visions," Memorial Art Gallery,  
University of Rochester, Rochester, New York

"Contradictions," Fendrick Gallery,  
Washington, D.C.

Second Street Gallery, Charlottesville, Virginia

"The Figure in Sculpture," Institute of  
Contemporary Art, Virginia Museum of Fine Arts,  
Richmond

1980 "Images of the 70's: 9 Washington Artists,"  
Corcoran Gallery of Art, Washington, D.C.

1981 "The Animal Image: Contemporary Objects and  
the Beast," Renwick Gallery, National Museum of  
American Art, Smithsonian Institution,  
Washington, D.C.

"20 from D.C.," Lawnsdale Annex, University of  
Houston, Texas

"Ten Variations on a Theme," Seigal  
Contemporary Art, Inc., New York, New York

"75th Anniversary Sculpture Exhibition," Artist  
Gallery, California College of Arts and Crafts

1983–84 "Dogs," Museum of Contemporary Art,  
Chicago

Aspen Center for the Visual Arts, Colorado  
Floor Museum of Art, Dartmouth College,  
Hanover, New Hampshire

Lowe Art Museum, Coral Gables, Florida





William Bengston photo

## Margaret Wharton

*“The use of the chair as media began for me on an impulse in graduate school. It has now become a study on infinite variation. My work describes the nature of what I know about humanness. It incorporates both destruction and construction. It begins with a mental notion and evolves through physical discovery. The result is a form that I could have never envisioned.”*

61.

Victoria 1983

Wood, chair, plaster, pearls, stones with cement base, 60½ × 17½ × 14 inches  
 Loaned by Bruce and Lois Berry, Chicago









William Bengtson photo

62.

*Stretch* 1976

Wood chair, 57 × 16 × 24 inches

Private collection, courtesy of Phyllis Kind Gallery, Chicago





William Bengston photo

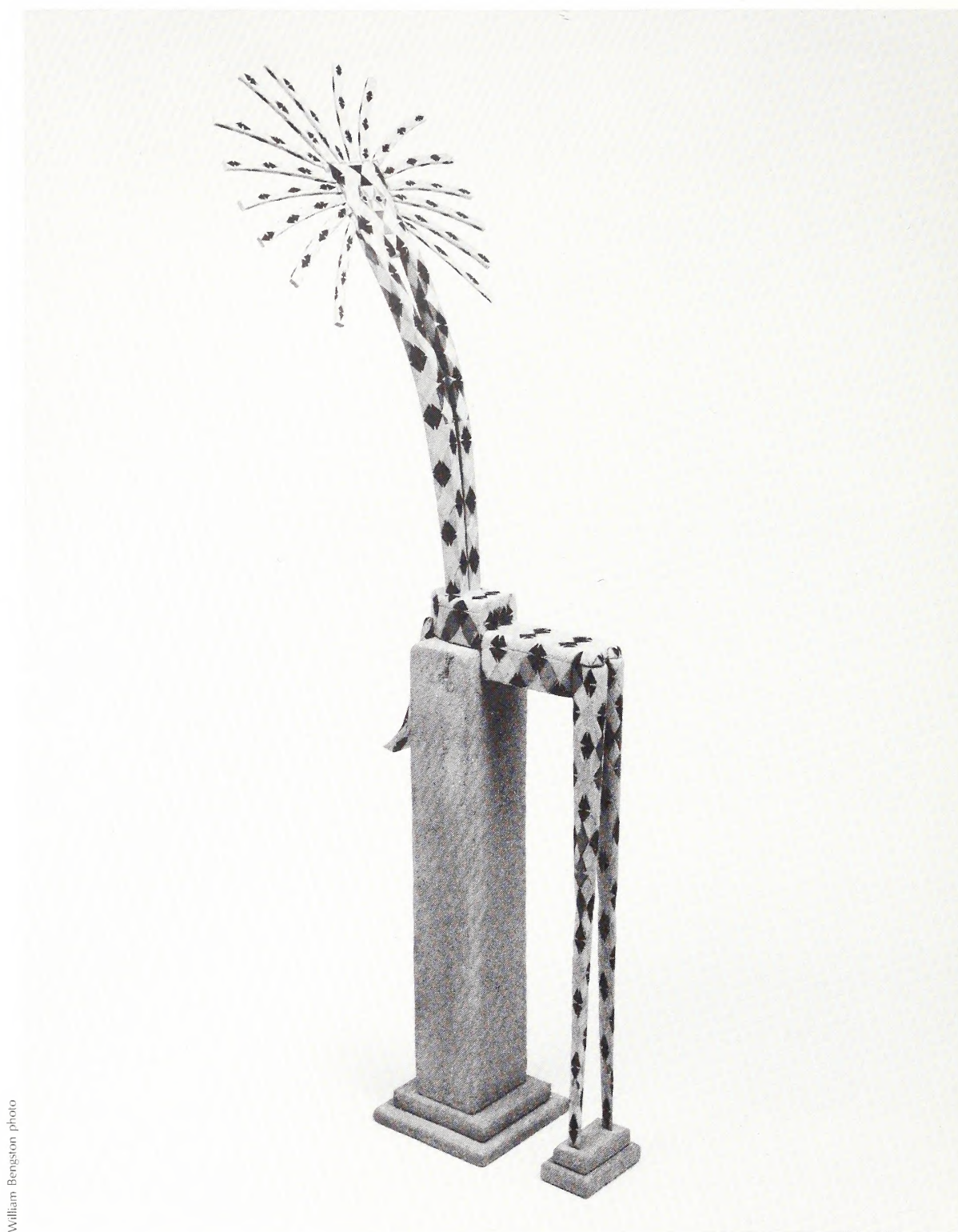
63.

*Mocking Bird* 1981

Wood chair and epoxy, 60 × 60 × 13 inches

Private collection, courtesy of Phyllis Kind Gallery, Chicago





William Bengtson photo

64.

*Leopatra* 1982

Wood chair, enamel and epoxy on cement base, 70 $\frac{3}{8}$  × 24 × 17 inches

Private collection, courtesy of Phyllis Kind Gallery, Chicago





William Bengston photo

65.  
*Rainbow Skull* 1978  
Wood chair and epoxy, 39 × 26 × 15 inches  
Private collection, courtesy of Phyllis Kind Gallery, Chicago





William Bengston photo

66.

*Harmony* 1982Wood, epoxy and enamel on a plaster and wood base,  $27\frac{1}{4} \times 35 \times 12\frac{7}{8}$  inches

Loaned by William J. Hokin, Chicago



## Margaret Wharton

Born 1943, Portsmouth, Virginia

### Education

University of Maryland, B.S., 1965

School of Art, The Art Institute of Chicago, M.F.A., 1975

### Position:

Self-employed

### Grants:

School of Art, The Art Institute of Chicago, 1975

National Endowment for the Arts 1980

### Solo exhibitions:

1981—82 Museum of Contemporary Art, Chicago

1977—84 Phyllis Kind Gallery, Chicago

### Group exhibitions:

1974—77 Artemisia

1976 "Improbable Furniture," Institute of Contemporary Art, University of Pennsylvania, Philadelphia

1979 "American Portraits of the 60's and 70's," Aspen Center for the Visual Arts, Colorado

1980 "Painting and Sculpture Today," Indianapolis Museum of Art, Indiana

James Mayor Gallery, London, England

1983 "Poetic Objects," Washington Project for the Arts, Washington, D.C.

"Day in Day Out," Freedman Gallery, Albright College, Reading, Pennsylvania

"Personification," Massachusetts College of Art, Boston

1984 "Drawing in Air," Ceolfrith Gallery, Sunderland Arts Center, England



## Appendix

### Awards in the Visual Arts 3 Jury

Suzanne Delehanty  
Historian and Director, Neuberger Museum  
State University of New York at Purchase

Jim Melchert  
Sculptor and Director, Visual Arts Program  
National Endowment for the Arts, 1977.

Luis Jimenez Jr.  
Sculptor  
El Paso, Texas

Marge Goldwater  
Curator, Walker Art Center  
Minneapolis, Minnesota

Al Nodal  
Administrator, Otis Art Institute  
Parsons School of Design  
Los Angeles, California

### Awards in the Visual Arts Executive Committee

Noel L. Dunn  
Chairman, AVA Executive Committee, and  
Partner, Pilot Insurance Agency,  
Winston-Salem, North Carolina

David Harris  
Executive Vice President and Chief of Staff  
The Equitable Life Assurance Society of the United States  
New York

Howard Klein  
Deputy Director, Arts and Humanities  
The Rockefeller Foundation  
New York

Hugh Southern  
Deputy Chairman for Programs  
The National Endowment for the Arts  
Washington, D.C.

Ted Potter  
Director, Southeastern Center for Contemporary Art, and  
Awards in the Visual Arts  
Winston-Salem, North Carolina

Virginia S. Rutter  
Special Assistant to the Director  
Awards in the Visual Arts  
Winston-Salem, North Carolina



## Awards in the Visual Arts National Professional Council

### Area 1:

Suzanne Delehanty  
Director, Neuberger Museum  
State University of New York  
Purchase, New York

Dr. Thomas Leavitt  
Director, Herbert F. Johnson Museum of Art  
Cornell University  
Ithaca, New York

### Area 2:

Beverly Pepper  
Artist  
Italy

Mel Edwards  
Artist  
New York

John Yau  
Art critic and poet  
New York

### Area 3:

George Segal  
Artist  
New Brunswick, New Jersey

### Area 4:

James Demetrian  
Director, Hirshhorn Museum and Sculpture Garden  
Smithsonian Institution  
Washington, DC

Janet Kardon  
Director, Institute of Contemporary Art  
University of Pennsylvania  
Philadelphia, Pennsylvania

Dr. Harry Rand  
Curator, 20th Century Painting and Sculpture  
National Museum of American Art  
Smithsonian Institution  
Washington, DC

### Area 5:

Ted Potter  
Director, Southeastern Center for Contemporary Art  
Winston-Salem, North Carolina

### Area 6:

Roy Slade  
Director, Cranbrook Academy of Art Museum  
Bloomfield Hills, Michigan

### Area 7:

Richard Hunt  
Artist  
Chicago

### Area 8:

Wayne Thiebaud  
Artist and Professor  
Department of Art  
University of California at Davis  
Davis, California

James Melchert  
Artist  
Oakland, California

Marge Goldwater  
Curator, The Walker Art Center  
Minneapolis, Minnesota

### Area 9:

Luis Jimenez Jr.  
Artist  
El Paso, Texas

Dianne Vanderlip  
Curator 20th Century Art  
Denver Art Museum  
Denver, Colorado

### Area 10:

Richard Koshalek  
Director, The Museum of Contemporary Art  
Los Angeles, California

Al Nodal  
Administrator, Otis Art Institute  
Parsons School of Design  
Los Angeles, California



## Guidelines and Procedures

### *Awards in the Visual Arts Guidelines*

The Awards in the Visual Arts (AVA) annually awards ten awards of \$15,000 each, distributed over ten areas of the United States designated according to artist population density (see map and listing of states by area). Artists are eligible for an AVA by nomination only, and must be legal residents of the United States. One hundred nominators, drawn from across the country and representing all major visual arts disciplines, are each invited to submit to the AVA staff of the Southeastern Center for Contemporary Art (SECCA) the names of five artists living and working in his or her respective area. Nominations are open to artists in all media. The result is a maximum of five hundred nominees; some nominators submit fewer than five names and there are some duplicate nominations. These nominated artists are then furnished with instructions for submitting slides and related material to the national jury. Each nominee is asked to commit work to a national exhibition and its subsequent tour in the event of receiving an award. All nominees are invited to have their slides placed in the AVA slide reference registry—a slide library intended to become a major documentation resource. In addition, to encourage acquisition of works of AVA award recipients, museums participating in the exhibition tour are given a \$5,000 purchase grant.

### *Identifying Nominators and Jurors*

AVA goes to “the field” to compile lists of respected artists, curators and critics from all parts of the country. Potential nominators and jurors are recommended through a network of visual arts professionals. Each year one hundred nominators—ten from each of the ten geographic regions—are identified, as well as a group of national jurors which makes the final selection of ten artists.

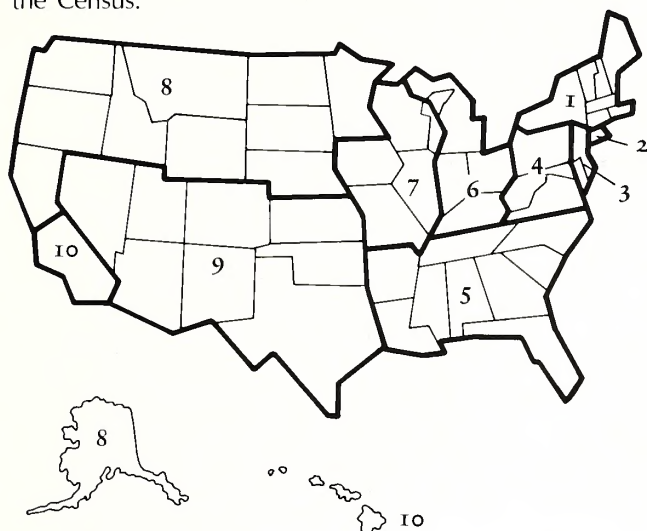
### *AVA Exhibition Program*

Along with the financial support for artists, AVA believes in the importance of recognition through public exhibition of work. Wide exposure to a national audience is an essential element of the AVA concept. Since ten artists are selected annually by a national jury, one exhibition will be circulating while a new selection is under way. This exhibition program requires that participating museums commit in advance to a totally unknown show, one in which the artists have not yet been determined. This commitment reflects the institutions’ dedication to new work—emerging concepts and talents—and, like any commitment to an unknown, is an act of faith.



### AVA Areas

This map of the United States illustrates in bold the boundaries of the ten Awards in the Visual Arts areas. Divisions are based on artist population density with statistical data provided by the United States Bureau of the Census.



#### Area 1:

Massachusetts, upstate New York, Connecticut, Rhode Island, New Hampshire, Maine and Vermont.

#### Area 2:

Manhattan Borough of New York.

#### Area 3:

New Jersey, New York boroughs other than Manhattan, including Long Island and Westchester County, Puerto Rico and the Virgin Islands.

#### Area 4:

Pennsylvania, Maryland, Virginia, District of Columbia, West Virginia and Delaware.

#### Area 5:

Florida, Georgia, North Carolina, Tennessee, Alabama, Louisiana, South Carolina, Arkansas and Mississippi.

#### Area 6:

Ohio, Michigan, Indiana and Kentucky.

#### Area 7:

Illinois, Missouri, Wisconsin and Iowa.

#### Area 8:

Northern California, Minnesota, Washington, Oregon, Nebraska, Montana, Idaho, South Dakota, Alaska, North Dakota and Wyoming.

#### Area 9:

Texas, Colorado, Kansas, Arizona, Oklahoma, Utah, New Mexico and Nevada.

#### Area 10:

Southern California and Hawaii.

## Awards in the Visual Arts Staff

AVA Program Director: Ted Potter  
Director

Southeastern Center for Contemporary Art

Special assistant to the AVA director: Virginia S. Rutter

Executive assistant: Linda Diorio

Exhibition coordinator: Lee Hansley



## Acknowledgements

The Awards in the Visual Arts program, its corporate and institutional sponsors, gratefully acknowledge the assistance of the staff at the San Antonio Museum of Art—Curatorial Assistant Laurie Gudzikowski, Assistant Registrar Leah Gentry and Installation Coordinator Andy Meredith—for making this exhibition possible. AVA would like to recognize the generosity of individuals who loaned works to the exhibition, the names of whom appear in the catalogue listing. Special recognition is due the commercial galleries—Phyllis Kind Gallery in New York and Chicago, Karl Bornstein Gallery in Santa Monica, California, Germans Van Eck Gallery in New York, Castelli Graphics in New York and Flow Ace Gallery in Los Angeles—which assisted in locating and loaning works for the exhibition. The AVA program recognizes the contributions of time and the loans of works by the ten award recipients without whose cooperation this exhibition would not be possible.







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